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BERLIN, W., March 16, 1907.

Weingartner gave a beautiful, an exquisite rendering of Beethoven's sunny eighth symphony at the last symphony concert of the Royal Orchestra on Saturday, bringing out with spontaneous freshness and verve all of its wealth of beauty and charm. It was Beethoven playing at its best. Three new orchestral pieces by Hugo Kaun, "Drei einfache Stücke," as he calls them, namely, "Albumblatt," for strings, and a rondo and a set of variations for small orchestra, were performed at this concert for the first time. They are comparatively simple in structure, but are by no means easy to perform, and the capabilities of the Royal Orchestra in playing them with such perfection, after but one rehearsal, were well demonstrated. They abound in beautiful ideas, and harmonically they are modern and always interesting, and they are, above all, melodious and grateful. The "Albumblatt" is full of poetry and feeling, the rondo is charming and brilliant, and the variations, with their skillful and ever changing mosaic work, held the attention from the first note to the last in spite of their length. These three pieces are among the best of recent contributions to orchestral literature. Weingartner and his men played them *con amore* and they were warmly welcomed by the public. The composer was called out twice at the evening and three times at the matinee performance. The "Manfred" and "Freischütz" overtures formed the rest of the program. Weingartner made each particular gem of Weber's ever youthful work shine with new luster. It was a perfect rendering of a great masterpiece.

At the tenth and last of the regular series of the Philharmonic concerts under Nikisch, three fragments from Hans Pfitzner's opera "Käthe von Heilbronn" were performed, this being their first rendition in Berlin. The overture was not played, probably because it has been heard here before, and yet it is a pity that it was not given in connection with the other pieces, it being a key to them and containing for the most part the thematic material upon which they are built. The music is of no great importance, but there is atmosphere in the Vorspiel to the third act, and the musical setting of the scene "Under the Lilacs" is very pretty. The other entr'acte, however, with the somewhat commonplace march is rather trivial. The novelties were coolly received.

The attraction of the concert was Eugén Ysaye, who, contrary to time honored custom, played two concertos, the Saint-Saëns A major and B minor. I have written in detail so often about his performance of the two Saint-Saëns concertos that it will suffice to say that he gave a masterly rendering of them. On Tuesday evening Ysaye appeared here as conductor at a concert given by the Belgian cellist, Marix Loevensohn.

On Wednesday the youthful Florizel von Reuter appeared at Mozart Hall in the triple capacity of violinist, conductor and composer, displaying decided talent in all three directions. As a violinist he, of course, stands on a much higher plane than as a composer or conductor. Yet the way he guided the orchestra through his pretentious symphonic poem "Atala" showed him to possess unmistakable qualifications as a leader. His composition reveals skill in instrumentation and a good sense of color and sound effects, but he is almost wholly lacking in originality of invention and is altogether too pretentious for a lad of his years.

Last evening Godowsky gave a piano recital at Mozart Hall. Four other pianists were also heard on the same evening, some of them being Therese Slottko, who gave

her second recital at Bechstein Hall; Felicitas Reifmann, who made her debut with the Philharmonic Orchestra at Beethoven Hall, and Alberto Jonás, who assisted at a charity concert, given at the Hochschule. Five pianists on one evening is not an unusual occurrence in Berlin, but it is always a matter of regret when several great ones play simultaneously. Godowsky, of course, had a full house.

He has a most remarkable physique. Small of stature and not at all robust looking, he seems to have a constitution of india rubber, and he never plays better than when just returned from a long journey, all tired from restless nights spent in these jolting European sleeping cars. For the last few weeks he has been playing almost every day, and he arrived only yesterday noon, after a twenty-eight hour journey from Trieste. Yet he played a long and taxing program with wonderful freshness and elasticity. It was a popular program, made up of four parts, of which the first was the Beethoven "Appassionata" sonata; the second was devoted to Brahms, and included the two rhapsodies in B minor and G minor and the Paganini "Variations." For the third part he played the twenty-four Chopin preludes, and his closing number was composed of a



berceuse by Liadow, Blumenfeld's left hand study and Godowsky's own elaboration of Schulz-Evler's "Blue Danube" waltz.

In the Beethoven sonata the artist's physical weariness was at first apparent, but it soon wore off, and he played the three Brahms numbers with remarkable verve and mental vigor. His readings of the twenty-four preludes were replete with poetry and tonal charm. The Blumenfeld left hand study would stagger most pianists, but it proved to be a mere toy in Godowsky's hands. His playing of the "Blue Danube" was enchanting and it caused the

audience to cheer enthusiastically. At a Godowsky recital endless recalls and numerous encores are inevitable.

The debut of Felicitas Reifmann, the young lady mentioned above, was very successful, I am told. She played the Brahms D minor and Chopin E minor concertos. She is a pupil of Artur Schnabel.

Rosa Olitzka gave a successful song recital at Beethoven Hall on Wednesday. It is always a pleasure to listen to the powerful, sympathetic alto voice of this singer. It is a voice of remarkable volume, especially in the lower register. Her interpretations are discriminating and sound, showing good taste and musical intelligence, as well as a soulful delivery. She was warmly applauded.

My assistant, Miss Haring, reports on the following concerts:

"Berta Bloch-Jahr gave her second song recital on Tuesday. She sings artistically and her voice is pleasing in cantilena. Her program was made up of songs by Franz, Jensen, Gernsheim and Rubinstein. An unusually smart audience was present in Bechstein Hall. Marix Loevensohn, formerly of Brussels and now of this city, made a splendid impression on Tuesday, when he concertized at Mozart Hall, assisted by the Mozart Orchestra, under the direction of Eugén Ysaye. Loevensohn's program was made up of three concertos, Haydn in D major; Schumann's A minor and Saint-Saëns' A minor. Loevensohn is a true artist and combines big tone and technic with glowing temperament and musical intelligence. His interpretations show refinement and good taste and there is a pleasing personal note throughout all.

"Of the sisters, Carmela and Grazia Carbone, who gave a duet and Liederabend in the Theater Hall of the Royal High School for Music on Friday, Grazia, the alto, has far the better voice; it has a beautiful rich timbre. Carmela's voice is lacking in the very qualities that count for so much with her sister. Together, however, their tones blend beautifully and their ensemble is perfect.

"Alberto Jonás and Joan Manén were the principal attractions at a big charity concert given in the large concert hall of the Royal High School for Music on Friday evening. They were heard in Raff's sonata, op. 75, and also in solo numbers. Jonás played Grieg's 'An den Frühling,' Chopin's C sharp minor scherzo and E major etude, and Liszt's legend of 'St. Francis Walking on the Waves.' I have never heard him in quite such brilliant form before. Much as one expects from Jonás, he was still marvelous, and the audience was appreciative to a gratifying degree. Manén was also very cordially received and was obliged to respond with an encore. He played a Bach prelude, Beethoven's G major romance (by special request) and a sparkling Spanish dance from his own pen, a wonderful composition in its way, wonderfully performed."

The new violins by Seifert and Grossmann, about which I wrote at length last week, are causing a veritable sensation in Germany. They bid fair to completely revolutionize modern violin making and to influence the entire violin market. In the Kölnische Zeitung of March 13 the famous Dr. Otto Neitzel devotes a long and interesting feuilleton to them. After commenting on the thousands of attempts that have been made to discover the secrets of the great Cremonese violin makers and after quoting testimonials on the new violins by Ysaye, Thomson, Thibaud, Marteau, etc., he goes on to say:

"The Cologne musicians and music lovers have just had ample opportunity to test these new violins—first in the large Gürzenich Hall, then in the small one, and finally in the salons of several Cologne music lovers. The violins of Dr. Grossmann are copies of the Italian. The varnish is so little striking that Herodias would say: 'This varnish is like varnish, that is all.' Now to the tone: It really possesses the velvety softness and the noble fullness of the Italians, and if one were to give the name of 'Stradivarius redivivus' to these new violins it would be justifiable. The violins were repeatedly played beside a good 'Strad' and Guarnerius and yet they had no reason to fear comparison.

"Who is this Dr. Grossmann who has discovered this new method of building violins, and who has his instruments made by the Berlin violin maker, Otto Seifert? What is his secret? Dr. Grossmann is a physician in Friedrichsfeld, near Berlin; he has made the study of acoustics his favorite avocation, and during the last ten years he has had some 135 violins made according to his system. In acoustics, as every one who is initiated knows, the Ohm law of reverberation is one of the most important. The reader will remember from his studies in the secunda and tertia that in every tone, the octave above, the 5th above this, then the next octave, the third, fifth and seventh tones reverberate. Go to the piano, press the keys at middle C, of the C major triad, C-E-G, without sounding the notes; you know now that the strings of these keys are not touched by the hammers and are free to vibrate

as soon as they are set in vibration by related tones. Now hit, with quick, forcible blow, the C in the bass, two octaves below; this tone soon dies away, but the tones of the triad sound for a long time, although they were not struck. The overtones sounded together with the low C at the time it was struck and together with them, the C-E-G. Every solid object has its own or individual tone, be it a ruler, the top of a table—only that in the latter case the tone is so complicated that one can rather speak of a tone kingdom—not to mention glasses and other things which have an outspoken individual tone. Lift the pedal of your piano and hit the top of the nearby table; a veritable revolution will take place inside the piano. All the tones that were contained in the individual tone kingdom of the top of the table and which were sounded by the blow, reverberate sympathy in the piano strings. If a tone has no relation to another one, let it be sounded ever so loudly, the other remains mute. Press down the keys C-E-D and hit, in the bass, C sharp, and you will hear, at the best, a discontented grumbling, then all will become silent.

"We know that staves of wood have their perfectly attuned tones as the xylophone, which is used to characterize the rattling of dead bones. It is clear then that two such consistent bodies as the top and back of a violin must have their outspoken, individual tones. In a word, if the two individual tones of these two resonance producing parts are related to each other in the form of tonic, third and fourth, or fifth (with nearly equal size and form of the two parts other harmonic relations are hardly possible), then we have a Guarnerius or a Stradivarius. If the two individual tones are not related as tonic and diminished or augmented fourth or fifth, then we have a Lehmann or a Schulz.

"Now we remember that Stradivarius left a large number of unused violin tops and backs. His heirs lost no time in putting these parts of violins together, and yet they did not sound well, because, as Dr. Grossmann says, the individual tones of the two parts were not related to each other. Attuning the two plates to each other is an art, the secret of which Dr. Grossmann until now has kept to himself. It is perfectly clear how much the tone character of the instrument is improved through the relation of the individual tone of the two parts and how soft and sympathetic the sound waves must be in such a case. The idea is in reality astonishingly simple. One would like to call it a stroke of genius, the genial being always simple. Whether, with this, the secret of the old Italians has been discovered cannot be definitely determined now, but that the violins made according to this system are splendid instruments and that they can stand comparison with the best Italians—in this, we must agree with Ysaye, Thomson, Thibaud, Marteau and the other masters of violin playing."

Dr. Grossmann's system, simple though it is, is unquestionably one of the greatest musical inventions of the age. For the violin player tone is of paramount importance, and these instruments have the pure, velvety, singing Italian tone. The prices for old Italian violins have assumed such ridiculous proportions that only in the rarest instances can an artist purchase a genuine "Strad" or Guarnerius. Dr. Grossmann's invention, which places within the reach of every moderately situated music lover a solo instrument second to none, is indeed a timely one, and it will undoubtedly

stop the steady advance in the prices of the old Italian violins.

The Grieg concert, on April 12, is sold out, and to meet the continuing demand for tickets a second concert has been arranged for April 14, at which the program will be repeated.

The Eichelberg Conservatory, of this city, which for the past few years has been doing excellent work, especially in the vocal department, will from October 1 of this year be under the direction of Paul Elgers, the well known violinist. Elgers is just the man to be at the head of an institution of this kind. He is an energetic young man, he has ideas and artistic judgment, he is far sighted and he has a high degree of administrative ability.

Prof. Carl Panzner, of Bremen, who recently conducted one of the "New Symphony Concerts" with such marked success, will again lead the orchestra at the last concert of the series of this season on April 8. He has been engaged to conduct the entire series next season.

Humperdinck's "Königskinder" was recently performed in Bielefeld under direction of the young conductor, Werner Wolff, son of the late Hermann Wolff, concert agent, of this city. He was originally destined for a law career, but his love for music was too strong to allow him to continue. The great success with which he met in Bielefeld is a good omen for his future.

Augusta Zuckerman and Joan Manén have just returned from Lodz, where they had a tremendous reception, resulting in an extended tour of Russia, including Moscow, St. Petersburg, Warsaw, Riga, Odessa, Kiev, and six or seven of the other principal cities. The success of these two clever artists always holds in consequence "repeats" and further engagements. They are engaged for a tour of several German towns before proceeding to Russia.

The twenty-four Paganini caprices, played consecutively in the order in which they were written, in one evening! This is what Alexander Sebal, the great Hungarian violinist will do at his third recital on the 26th, and the local fiddle world is much excited over the prospect. What enormous technical and bowing resources, what a prodigious memory and what powers of endurance! This surely is the greatest purely violinistic feat ever attempted in public.

Antonio Dolores, that sweet lyric singer, who combines in such measure the pure Italian bel canto with dramatic intensity, has returned from a very successful concert tour of Australia. She will give two song recitals at Beethoven Hall March 22 and 28.

Christian Sinding's new symphony, No. 2, in D major, which is still in manuscript, will be performed for the first time at the ninth symphony concert of the Royal Orchestra, under Weingartner next Friday. The composer will be present.

Mendelssohn's "St. Paul" will be given in the large exposition hall of the Zoo on the 26th, with Emilie Herzog, Alexander Heinemann and other prominent soloists, a big chorus and the enlarged Mozart Orchestra. The proceeds of the performance are to go to the widows and orphans of the singers who lost their lives on the ill-fated Berlin at the Hook of Holland.

Kreisler is at present making a tour of the ten principal cities of Switzerland.

Joachim recently met with a slight accident in Vienna which incapacitated him for a few days, but he is expected here tomorrow. He is announced to assist at a concert given by Nellie Curzon Smith at the Hochschule on Monday.

Ludwig Wüllner will give a popular song recital at the Philharmonie on the 21st. Wüllner's drawing power is so great that he can take a hall with a seating capacity of 2,500 knowing that every seat will be taken, he and Lilli Lehmann being the only singers who can do it.

Why, in these mad "Salome" days, has no one put the question: "Whence the name 'Salome'?" We search the Scriptures in vain, for neither of the evangelists mentions the maiden's name. They simply speak of "the daughter of Herodias" in telling the story. See St. Matthew, chapter 14, and St. Mark, chapter 6. On what authority, then, is this Oriental girl, whose name is in everybody's mouth, nearly 2,000 years after her death, called Salome?

ARTHUR M. ABELL.

### The Berlin Music Week.

SATURDAY, MARCH 9.

Beethoven Hall, Alfred Reisenauer, piano.  
Bechstein Hall, Paul Schmedes, vocal.  
Art Galleries, Marcella Lindh, vocal.  
Mozart Hall, Lula Myaz-Gmeiner, Richard Strauss; Richard Strauss evening.  
Royal Opera, Villi Symphony Concert.  
Singakademie, Fritz Hirt, violin, assisted by Philharmonic Orchestra.  
Cathedral, Charity Concert.  
Comic Opera, "Hoffmann's Erzählungen."  
Lortzing Opera, "Glückchen des Eremiten."

SUNDAY, MARCH 10.

Bechstein Hall, Sven Scholander, vocal.  
Singakademie (Matinee), Brandenburger Conservatory Concert.  
Singakademie, Ryke Street Synagogue Choir Concert.  
Philharmonie, Philharmonic "Pop."  
Royal Opera, "Samson and Delilah."  
Comic Opera, "Tosca."  
Lortzing Opera, "Martha."

MONDAY, MARCH 11.

Beethoven Hall, "Caecilia-Melodia," Choral Society.  
Bechstein Hall, Ignaz Friedmann, piano.  
Philharmonie, Nikisch Philharmonic; soloist, Eugène Ysaye.  
Tiergartenhof, Society for the Preservation of Hebrew Music.  
Singakademie, Rose Kahn, vocal, assisted by Myrtle Elvyn, piano.  
Royal Opera, "Salome."  
Comic Opera, "Hoffmann's Erzählungen."  
Lortzing Opera, "Der Waffenschmidt."

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## TUESDAY, MARCH 12.

Bechstein Hall, Berta Bloch-Jahr, vocal.  
 High School Concert Hall, Erk Male Choral Society.  
 Mozart Hall, Maria Loevensohn, 'cello, assisted by Mozart Orchestra, under direction of Eugène Ysaÿe.  
 Philharmonie, Philharmonic "Pop."  
 Singakademie, Waldemar Meyer Quartet, assisted by Leontine de Ahna, vocal, and Richard Burmeister, piano.  
 Royal Opera, "Lobengrin."  
 Comic Opera, "Carmen."  
 Lortzing Opera, "Glöckchen des Eremiten."

## WEDNESDAY, MARCH 13.

Beethoven Hall, Rosa Olitzka, vocal.  
 Bechstein Hall, Elisabeth Gerasch, vocal.  
 Mozart Hall, Florisel von Reuter, violin, assisted by Mozart Orchestra.  
 Philharmonie, Philharmonic "Pop."  
 Singakademie, Helene Staegemann, vocal.  
 Royal Opera, "Das war ich," "Pagliacci."  
 Comic Opera, "Tosca."  
 Lortzing Opera, "Fra Diavolo."

## THURSDAY, MARCH 14.

Beethoven Hall, Wina Berlin, piano, assisted by Philharmonic Orchestra.  
 Bechstein Hall, Emerich Stefanai, piano.  
 High School Concert Hall, Berlin Teachers' Singing Society.  
 Mozart Hall, Susanne Dessoir, vocal.  
 Philharmonie, "Elite" Concert; Lula Mysz-Gmeiner, Eugen d'Albert, Karl Scheidemantel.  
 Singakademie, Classical Church Music Society; soloists, Dora Moran, Martin Grabert, Paul Elgers, Jos. Fitzen.  
 Royal Opera, "Carmen."  
 Comic Opera, "Hoffmann's Erzählungen."  
 Lortzing Opera, "Die Fledermaus."

## FRIDAY, MARCH 15.

Beethoven Hall, Felicitas Reifmann, piano, assisted by Philharmonic Orchestra, under Hermann Behr.  
 Bechstein Hall, Therese Siotko, piano.  
 High School Concert Hall, Charity Concert, assisted by Alberto Jonas, Joan Maßen, Anna Stephan, Walter Kirchhoff.  
 High School Theater Hall, Carmela and Grazia Carbone, vocal, assisted by Clara Krause, piano.  
 Mozart Hall, Leopold Godowsky, piano.  
 Philharmonie, Eugen d'Albert, piano.  
 Singakademie, Berlin Ladies' Vocal Quartet.  
 Royal Opera, "Der Evangelmann."  
 Comic Opera, "Tosca."  
 Lortzing Opera, "Glöckchen des Eremiten."

## Marguerite Melville, Composer-Pianist.

It was the late William Steinway, that great promoter and fosterer of pianistic talent, who first discovered the exceptional gifts of Marguerite Melville and sent her to Europe to study at his own expense. The youthful American's period of study abroad has been a lengthy one. After working under the greatest masters of Berlin and Paris, she has put the finishing touches on her piano playing with a three years' course under Théodor Leschetizky, at Vienna. Miss Melville is not one of the many one-sided virtuosos; she is a broad, refined musician. For several years she studied composition in Berlin under O. B. Boyes, while that eminent pedagogue was still in the German capital, and as a composer she has attracted much attention, her works having been played with success in various European art centers. She is an experienced public performer, having concertized with brilliant success while still a student in Berlin, and her recent appearances in Vienna, Warsaw and Berlin were notable artistic achievements, as will be seen by the press notices, which are herewith appended:

We made the acquaintance last week of a most refined pianist, Marguerite Melville, a young artist of eminent musical superiority. Her program, containing Beethoven's last sonata, compositions of Brahms, Schumann and Chopin, reached its climax with the Jean Paulian "Davidbündler." In fact, this young artist has a remarkable interpretive talent for Schumann, and has so absorbed the spirit of this poet of the piano that she reproduces everything as a warmly felt, strongly characterized personal experience. A soft

brilliance, a poetic charm lay over every number of the "Davidbündler," so that the wild and storming Florestan and the sentimental Eusebius became, under her hands, really living characters!—Professor Robert, in Sonn und Montagszeitung, Vienna, February 11, 1907.

That the great C minor sonata of Beethoven is no work for tender hands, but is rather solid man's labor, was demonstrated last week by d'Albert, directly, and by Marguerite Melville, indirectly. This thoroughly musical girl, who has also remarkable technical qualities, recently made a most successful debut at Borsendorfer Hall. Although she has a most penetrating, manly intellect, her hands are physically too delicate to erect such a colossus as the first movement in all its profound majesty. All the more naturally and freely did they evolve the heavenly variations of the slow movements, so that she let the silver light of these ethereal tones shine forth in the most varied dynamic gradations.—Max Kalbeck, the celebrated critic and Brahms authority, in the Neues Wiener Tagblatt, February 14, 1907.

Just the opposite extreme is Marguerite Melville. Here every interpretation is born out of an innate musical nature and an intel-



MARGUERITE MELVILLE.

lectual and artistic sincerity. She could be a second Kleeberg if her preference and temperament did not seem to rather lead her into the path of a Carreño.—Richard Specht, in Die Zeit, February 7, 1907.

That Marguerite Melville is a remarkable pianist was proved by her poetic reading of the "Davidbündler" of Schumann. If her technique is not of the brilliant order, this is fully outweighed by a musical understanding and strong individuality of interpretation. Eusebius and Florestan could not possibly find a better representative.—Paul Stauber, in Wiener Extrablatt, February 10, 1907.

The third symphony concert of the Vienna Concertverein, which filled the last seat in the large Musikvereinsaal, was devoted to the works of the romantic composers—Mendelssohn, Weber, Schumann and Smetana. Marguerite Melville, who played the piano part in the A minor concerto of Schumann, is a most refined artist, and her deep understanding and splendid interpretation of this glorious work brought her a frenzy of applause.—Neuigkeitsweltblatt, February 14, 1907.

At the last symphonic concert under the direction of Ferdinand Löwe, Marguerite Melville played the Schumann poetry with great intelligence and exquisite charm. She is less a romantic maid than "femme Savante," who seems not always to quite believe in the improvised character of some of the passages, without, however, disturbing the belief of her listeners. Her performance, also technically most finished, was rewarded with a deserved ovation.—Freundenblatt, February 18, 1907.

The soloist of the evening so impressed the beauties of the Schumann concerto upon her audience by her poetry and fine feeling that, at its close, it broke forth into storms of applause, and the young artist was obliged to return again and again to bow her acknowledgments.—Hugo Thaller, in Arbeiterzeitung, February 13, 1907.

This splendid, seldom heard work (Bach concerto) found in the artistic and finished playing of Marguerite Melville a most satisfactory reproduction.—Reichspost, February 13, 1907.

A glorious concerto of the great classic, with Marguerite Melville at the piano—a young newcomer with sound understanding and fine style.—Neue Freie Presse, February 2, 1907.

The soloist was Marguerite Melville, a serious young artist, with splendid pianistic qualities.—Freundenblatt, February 5, 1907.

Marguerite Melville, who was the soloist at the last Philharmonie, played the Chopin F minor concerto. She is a very intelligent artist, endowed with poetic temperament and finished technique. The audience applauded her so warmly that she was obliged to respond with two encores.—Opiekni, one of the first Warsaw critics, in Ludzkie, March 29, 1907.

At the same time Marguerite Melville gave a concert in Beethoven Hall. This young artist, who, through her former appearances here has left a splendid memory, played the last sonata of Beethoven, op. 111; the "Davidbündler" of Schumann, and a number of smaller pieces by Brahms and Chopin. She distinguished herself also this time by her clear understanding and the simplicity and animation of her interpretation, as well as through her scrupulously clean technique and variety of dynamic shading. Since her last appearance here she has gained in fullness of tone and wealth of feeling. Schumann's op. 6 was wonderfully played, especially in the tender episodes. Also in the two Brahms numbers she brought out the true mood. The large audience was very enthusiastic and generous in its demonstrations of approval.—Börsenzeitung, Berlin, December 24, 1906.

Marguerite Melville, a young American pianist, has in her playing grace, fine taste and charm of technique. The audience overwhelmed her with hearty applause.—Kurier Warszawski, March 29, 1906.

A young pianist, Marguerite Melville, played Schumann's A minor piano concerto with pearly technique and true musical feeling. She gained the success of the evening by her fine performance of this beautiful work.—Volkstribüne, Wien, February 20, 1907.

With her first appearance in Vienna the young pianist, Marguerite Melville, brought herself into great esteem. Such a truly musical program as she had is heard only too seldom in piano recitals. In regard to her playing, we can best sum up generally by saying: Here is, at last, a personality! The "Davidbündler," especially, received a most effective and beautiful interpretation through her poetic expression and her musical understanding.—Dr. D. J. Bach, Arbeiterzeitung, March 1, 1907.

The young pianist, Marguerite Melville, had a big success at her appearance in Vienna. Such a strictly classical program as the artist played in her own concert is seldom heard here at piano recitals. As to her performance, we can only say: Here is, at last, again a personality. Her poetic conception and her musical intelligence were especially noticeable in her rendition of the "Davidbündler."—Vienna Arbeiterzeitung, March 2, 1907.

Miss Melville gave fresh proof of her art at her concert in Borsendorfer Hall on February 2. Extraordinary technique, a touch capable of every modulation and a silvery delivery are combined in her playing.—Vienna Correspondent Musikalisches Wochenblatt, February 11, 1907.

The Accademia Vilarmonica, of Rome, gave its first concert, Santa Cecilia continues its interesting and fashionable seances, and the Orchestra Municipale its popular concerts, always to crowded houses.

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CABLE AND TELEGRAM ADDRESS: "DELMARHEIDE,"  
PARIS, MARCH 18, 1907.

If reports and announcements of the doings of the new management of the Paris Grand Opéra all be true, we shall have there as members of the company next year Mary Garden (at present of the Opéra Comique), Frau Destinn, Signor Caruso, Mlle. Trouhanowa and others, which would give to the celebrated Académie de Musique Nationale the semblance of being at least cosmopolitan, if not truly national! Among spectacles and new things promised—new because different from the old—we are to hear and see "Faust," an opera written by the late Charles Gounod, and already given a few times at the Paris Opéra, where the ballet on each occasion has enjoyed immense success. When this promised "Faust" comes on next year he will appear in a new dress, and is to be surrounded by sumptuous and imposing scenery, also new, and is to be captured and won over to the new régime or state of affairs by a fair and new Marguerite, named Mary by all who know her—and the same by those who do not know her—who will then appear in the "garden" with her partner, with whom she is supposed to be in love. At all events, such was the impression of the German poet, Goethe, after reading his own play, a play that achieved success and renown by virtue of the devil associating with Faust to send the soul of Marguerite to heaven!

This "Faust," then, in a new garb, with a new Marguerite, to be impersonated by Mary Garden, both, and with them His Satanic Majesty Mephisto, to appear in new and gorgeous scenery, the most splendid known to modern deco-

orative art; angels with new wings and devils with new horns and tails—all this is promised by the new management during the new year of their enterprise. And, if all goes well with "Faust," we are to see the production and performances of "Le Crépuscule des Dieux"—or the devil disappearing in order to make room for the "Dawn of the Gods."

Lucienne Bréval, the tragic singer of the Paris Opéra, announces her withdrawal from that institution the end of the present year.

Maurice Grau, who died in this city a few days ago (and which was cabled to THE MUSICAL COURIER), was laid to rest yesterday at Croissy, a short distance from Paris. The funeral service, which was simple but impressive, was held at 11 o'clock in the apartment of his late residence in the Rue Jouffroy, after which the little cortege of mourners proceeded to the railway station for Croissy, at which place the interment took place. Maurice Grau was a widely known operatic manager, and to Americans perhaps best known as the lessee of the Metropolitan Opera House, New York. He died in Paris after a long illness on the 13th inst., aged fifty-eight years, having been born in 1849 at Brunn, Austria.

When five years old young Maurice went to New York with his parents. In that city he attended school, and in 1867 he graduated at the Free Academy, attended the Columbia Law School, and spent two years in a law office. He began his theatrical career under his uncle, Jacob Grau, in the management of Ristori's tour in America. He then performed similar service for Rubinstein, Salvini, Irving, Sarah Bernhardt, Adelina Patti, Madame Réjane, Sarasate and many other stars. He was a partner in the firm of Abbey, Schoeffel & Grau, and finally managing director of the Metropolitan or Grau Opera Company, New York, a position he relinquished in February, 1903, when he came

to France to live in search of health, which, alas! he never found.

Among the artist friends suffering the loss of the departed manager most keenly may be mentioned Sarah Bernhardt and Coquelin, aîné, whose artistic efforts were once united by Maurice Grau in the same tournée. M. Coquelin, being met by a friend the same evening on which the sad news became known, remarked: "You see me quite upset by this death; I lose a great friend, one I esteem most in the world, not only for his prodigious work, a brain full of artistic ideas, but also because he was one of the most honest men possible to find. His goodness was extreme and I could cite many touching traits. His word had the worth of gold; in our affairs, our business relations, which I can assure you were many, never was there any need of a signature; there was perfect understanding—and never was there any fear of discord, or of a misunderstanding. I repeat, a more honest man could not be found—and at the thought of the friend I am losing, I have reason for feeling profoundly sad." The regrets of M. Coquelin are doubtless shared by many others who knew the deceased well, and who express deepest sympathy for Mme. Maurice Grau and family in their bereavement.

At the Sunday afternoon concert of the Colonne Orchestra, Marie Delna repeated her success of the Sunday before. The program was slightly changed, the favorite singer's selections in the first part being the recitative, "Malheureux, qu'ai-je fait?" and the air, "J'ai perdu mon Eurydice," from Gluck's "Orpheus," and the "Mort de Didon," from "Les Troyens à Carthage," by Berlioz. Between the two vocal appearances was heard for the first time an interestingly picturesque "Rapsodie Bretonne," constructed more or less upon Breton melodies, by F. Le Borne, a successful composer in various forms. The work was given a hearty welcome. Wagner's "Tannhäuser" overture opened the concert and the second performance of Benjamin Godard's "Symphonie Légendaire" filled the entire second part.

The Conservatoire program offered a complete performance of Haydn's "Creation," with Andréa Dereims, Mme. Auguez de Montalant, MM. Piamondon, Lucien Berton and Jan Reder as the soloists, under direction of Georges Marty.

Beethoven's "Eroica" symphony opened the Lamoureux-Chevillard concert; two lyric scenes, first time, I. "Rune," II. "Je veux," by G. Ferrari, were interpreted by Elise Kutscherra, and the program was closed by a performance of the entire prologue of the "Crépuscule des Dieux," Wagner, the singers being Mmes. Kutscherra (Brünnhilde), Mathilde Cauchy, Emma Grégoire, Mellot-Joubert and Emile Cazeneuve (Siegfried).

Claudia Lasell, who has had one success following another in England, Scotland and Wales, starting during this time, and the past year at the head of her own company, has returned to Paris for a short stay to continue her daily lessons with King Clark. Miss Lasell debuts in London about the end of April. Her success has been enormous

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and she has become a favorite singer during the last two years.

Another artist-pupil of King Clark is Josephine Amsden, who has been making a "hit" at the Opéra in Angers, where the critics refer to her as a perfect Tosca. Miss Amsden spent last week in Paris, coaching daily with King Clark.

At a recent musicale of the Ladies' Benevolent Association, given at Washington Palace, a delightful program of music was rendered by Emma Banks, a talented pupil of Wager Swayne, and Oscar Seagle, the popular baritone, just returned from a tournée in America. Mr. Seagle was heard in the prologue from "I Pagliacci" and a group of songs by Saint-Saëns, Tchaikowsky and Roger Quiller. The contributions from Miss Banks consisted of a Mendelssohn nocturne; "Marche Mignonne," by Poldini, and Lavallée's "Le Papillon"; an intermezzo by Szalit and the Moszkowski "Caprice Espagnol." All of these pieces were well performed by the gifted pianist, whose playing was very much enjoyed by the audience.

Writing from Dresden, Miss Reid, a pupil of Mme. Dosert, in Paris, reports having had a gratifying success in the Saxon capital. "My voice was never in better condition; the last three months, studying nothing but tone with you, did me a deal of good, and I shall certainly return to you when my engagement here is ended."

At the Students' Reunion last evening the excellent voices of Minnie S. Stevens and George Harris, Jr., were much enjoyed. The program numbers were, for the lady, "The Way of Peace" (Lloyd) and "Rock of Ages," by Remick; the gentleman chose "Il mio Tesoro," from Mozart's "Don Giovanni," and two Dvorák songs, "Hear My Prayer" and "Sing Ye a Joyful Song." "The Science of Silence" was the Rev. Mr. Shurtleff's choice of a topic on which to address the students.

The recent appearance of the distinguished baritone, Charles W. Clark, at one of the concerts of the Cherubini Society of Florence was the occasion for much comment, and they well nigh exhausted their stock of adjectives in lauding his work.

With his endorsement from the Italian critics, Mr. Clark has received from the European press about all the commendation that an artist could desire. He has triumphed alike in France, in England, in Germany and in Italy. His wonderful success is the most cosmopolitan ever received by an American singer. This universal success comes from the many sidedness of Mr. Clark's art and is something in which all American musicians should take an especial interest, for this singer is almost an exclusively American product. To be sure, his art has broadened greatly as the result of his long residence in Europe, but his progress has been along the lines which he himself evolved when conquering the first steps of the artistic ladder, and his careful developing of these artistic ideas has given him his proud position of the present day.

Many of Mr. Clark's friends have wondered why, with his wonderful vocal equipment and splendid dramatic power, he did not enter the operatic career. That he did not was not due to lack of opportunity, for he has been sought by leading managers, by the directors of two of the greatest operas of Germany, and by leading French impresarios. Mr. Clark felt, however, that the best outlet for his artistic instincts lay in the concert and oratorio field, and that his judgment was wise cannot be denied when one contemplates the unique position he has conquered among the world's great song interpreters.

A pretty wedding was celebrated at noon today in the Church of Saint-Pierre du Gros Caillon, when Alice Michaud, a brilliant soprano, and Arthur Plamondon, an excellent tenor, were married. The ceremony opened with the "Wedding March" from "Lohengrin," and the rest of the service was of a musical nature throughout, well executed by a select choir of boys and men, relieved by solo numbers. The bride looked very pretty and happy and the groom quite gleeful.

DELMA-HEIDE.

#### The Opera House at Reggio-Emilia.

This is the interior of the municipal opera house in a small Italian town about the size of Yonkers, N. Y. How



do they do it over there? Answers from Yonkers are requested.

#### Kansas City Brevities.

KANSAS CITY, Mo., March 28, 1907.

The Savage English Opera Company will open a three days' engagement tonight at the Willis Wood Theater, presenting three Puccini operas—"Madam Butterfly," "Tosca" and "La Bohème."

Rudolph Ganz recently gave a recital, under the management of Carl Busch, which proved an event in the lives of many students and local performers. The program was most interesting, and beautifully interpreted.

A violin recital by François Boucher, at the New Casino, was one of the successes of this musical month. Frederick W. Wallis, baritone, assisted.

Anna Lundberg's recital of Swedish folksongs was attended by many of the singer's countrymen and women.

Anna Shaw Faulkner, of Chicago, closed her series of lectures in Kansas City with an evening on "Salome" before the Association of Collegiate Alumnae.

#### Grienaux Cello Quartet Engaged.

The Grienaux Cello Quartet was engaged to play for the spring concert on Easter Sunday, for the Beethoven Club, of New York. This quartet was a feature of the concert and played compositions by Beethoven, Popper, Grienaux, Raff and Klengel. Karl Grienaux also furnished several solo numbers, accompanied by Madame Grienaux. The musical ensemble of this artistic couple is most perfect. Karl Grienaux gave his second cello recital in Brooklyn this season on March 20. He played in Yonkers March 21 and in Paterson March 22.

#### Music in Montreal.

MONTREAL, March 27, 1907.

The ninth annual concert of the solfeggio class of J. J. Goulet took place in the Monument Nationale on Tuesday evening, March 19. The solo singers are residents of Montreal. Anton Hekking, the cellist, was the visiting artist. The program comprised "Sainte Cecile," a lyric poem for chorus and orchestra, by Lefebvre; nocturne, by Chopin; berceuse, by Godard; "Arlequin," by Popper; "Resurrection," Hue; andante symphonique, d'Erlanger, and "The Death of Jeanne d'Arc," Bemberg. The chorus sang with faultless intonation, which reflected great credit upon its conductor, Mr. Goulet. Hekking, however, carried off the honors of the evening. He was in exceptional good mood, and displayed a rich, mellow and sympathetic tone, impeccable intonation and the highest degree of musicianship. He was called out three times, and was compelled to play two encores. Max Eisenberg's artistic accompaniment added enjoyment to the evening. Mr. Eichhorn was the accompanist for the chorus.

The Quebec Symphonic Society, which recently won the trophy offered by the Governor-General for the best amateur musical organization, paid us a visit and gave two concerts in the Monument Nationale on Saturday last. The organization has sixty performers, mostly amateurs, and, taking this into consideration, the performance on Saturday evening was most creditable. Miss Giguere, soprano, was one of the soloists and distinguished herself. She possesses a flexible soprano voice of considerable range, and sings with dramatic expression and sincerity; her numbers were redemanded. The program represented Gounod, Missa, Pinsuti, Chaminade, Saint-Saëns, Scharwenka, Gregh, Adams and Vezina, the latter being the conductor of the organization.

Gertrude Peppercorn, one of the most gifted of young women pianists, drew a large and musical audience at the Karn Hall on Tuesday evening last. She was assisted by Arthur Blight, baritone, of Toronto. The program included: "Allemande," gavotte and musette, d'Albert; Schumann's intermezzo and "Des Abends"; Zarembski's study in G minor; Liszt's B minor sonata, a group of Chopin's compositions, and three songs. Miss Peppercorn revealed a brilliant technical facility, musicianship and temperament. The biggest hit of the evening was her interpretation of the rarely heard Liszt sonata, which she performed with astounding virtuosity. She was called out numberless times, and was wise enough in responding with one encore only. Mr. Blight made a favorable impression. He has a well schooled voice and a fine delivery. He was heard at his best in the prologue from "I Pagliacci." He, too, was compelled to give an encore.

Anton Hekking was the soloist at the weekly concert given by the Ladies' Morning Musicales Club on Thursday morning last. I was unable to attend, but I was told that the great cellist played superbly.

Marie Hall, during her stay in Ottawa, was invited to a luncheon by His Excellency Earl Grey and Lady Grey.

HARRY B. COHN.

The press of Rockford, Ill., devotes considerable space to reporting the fine musical programs given at the Second Congregational Church, under the direction of Mrs. Frederick H. Moffatt, organist and choirmaster. The solo quartet includes Mrs. Charles Reitsch, Daisy Force Scott, Ralph Jenkins and Sumner Miller. "The twilight" recitals at this church have been well attended.

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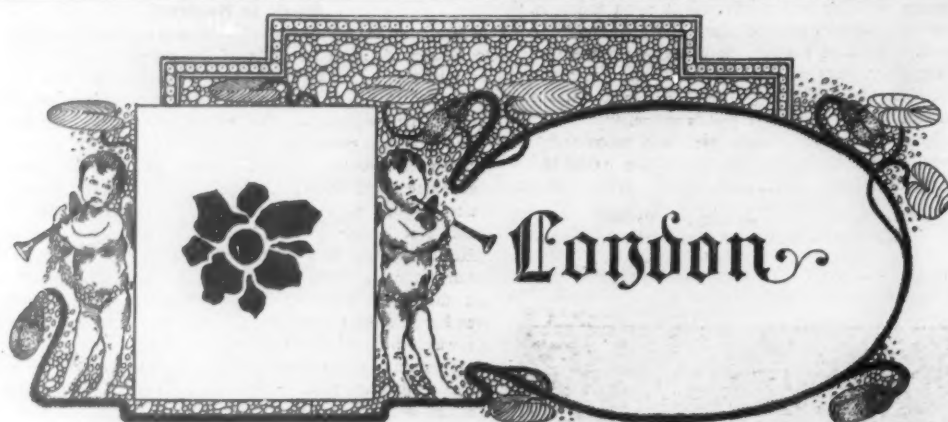
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LONDON, March 17, 1897.  
35 WEYMOUTH STREET, W.

During the past week, among interesting matters may be noted a lecture delivered by Landen Ronald, or, rather, an address, the subject being "Is England Musical?" He was somewhat severe on the standard of English taste, especially in English homes, and he declared that the maudlin English ballad would not be tolerated abroad, which is quite right, although the "coon song" is tolerated in America, each representing, in its way, the standard national taste. But Mr. Ronald declared that many musical people abounded in England, and he stated that the English musical audiences compared more than favorably with those of Continental countries. He gave a conservative estimate on the whole situation, and he could, in such an address, not go down deeper into the philosophy of the question, especially as English composers, ladies and gentlemen were of the audience, and as politeness is sometimes preferable to candor, Mr. Ronald took those steps that kept him free from embarrassment and prevented others from feeling embarrassed. He is too good a musician and too familiar with English musical affairs not to know that there must be a revolution if English musical taste is to be elevated, as it goes the younger generation of talented musicians must become as old and decrepit as the present favorites before it will ever have a chance to be heard.

It is a question outside of personality, merely an abstract question, but it must be put, and it is this: "How is it possible for people to have any musical enjoyment in listening to singers who are now so old that no vestige of tone remains in their voices?" Paying tribute to Madame Albani as an estimable lady is one thing, and most proper thing at that, but to be able to endure any attempt of any elderly lady to sing publicly proves that the hearers do not or cannot hear, and are therefore unmusical; and think of the discouragement this presents to hundreds of fine, young English voices, voices of young women who really should be heard and who should get the opportunity, and who are relegated to insignificant events when they are actually needed to sing where old ladies are now and constantly engaged! It is too depressing to view such a condition complacently.

Where are the programs outside of England on which the compositions of English composers flourish? That is another question. See the names of Russian, Scandinavian, German, Italian and other composers on programs the world over. Show us the programs with the names of English or American composers.

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That is the test after all. That point might be brought forward in answering the question, "Is England Musical?" At times a Cowen symphony is produced, and Cowen symphonies should be heard more frequently. Seldom is a Goring-Thomas or a Stanford on a foreign program. As to Elgar, why, if he does not cease visiting America he will become known; if he remains at home his name will disappear from the programs. Mr. Ronald says there is too little encouragement to native musicians—reminding us of America. But England must produce composers that will penetrate into foreign lands, as Germany, Russia, Italy produce them. England offers great tribute to the foreigners, Puccini, Leoncavallo, Mascagni, even to departed Lalo; much to Strauss, to Sibelius, who left England this morning; to Reger, to the great foreign dead ones. But to English composers! Yes, to English ballad composers, of whom there are some very talented ones who are the chief mourners at the procession of decomposed ballads that annually wends its way to the land of the forgotten. How many of these maudlin ballads, as Mr. Ronald calls them, are heard a few times, never again to be enlivened by a human voice! It is a most remarkable national demonstration, this tribute to the maudlin ballad; a demonstration nearly as sad as that which keeps decrepit, old and incapable artists at the front at the expense of music and of the younger element. But it is a national trait, and hence no one living can influence it. It can only be changed gradually, by means of a higher musical education, an education based upon the national conception of music as an art and not as a science.

Nearly all the Music Doctors and Music Bachelors graduates of the great English Universities are scientists, men of vast learning, not one of whom can write an overture that can cross the Strait of Dover either to Calais or to Ostend; why, the English themselves refuse to listen to these men, as Mr. Ronald says. If England were to make its music pupils musicians instead of scientists in music, these musicians would finally force the maudlin ballad to a back seat. Where is there today an English musician of national standing (let the International go for the present) who can point to the fact that he graduated from one of the London Schools of Music? No one cares. Everybody, except a handful of people, is indifferent to the whole problem of music, and the amiable critics, tired beyond endurance, praise everybody—even Albani's singing. What value, then, has their criticism of Harold Bauer or Fritz Kreisler or Busoni or Godowsky or Paderewski or Nikisch?

That question is serious, and Mr. Ronald knows how serious it is.

Richard Strauss, like Patti or Melba or Caruso or Paderewski or Sarah Bernhardt or the piano manufacturers or the painters or the newspaper publishers or the owners of concert halls or the printers of programs or the steamship owners or the telegraph companies or the bankers or lawyers or physicians—Richard Strauss, like all the aforementioned, wants money for his services or his products.

At a meeting of the committee of the next Welsh National Eisteddfodau, held the other day at Llangollen—called Clangollen—it was decided to ask Strauss to lead some works, his own, presumably. In reply he demanded

300 guineas—\$1,500—and this sum was considered prohibitive. I think it was cheap at half the price. Many Welshmen and Welshwomen would have been pleased to see Strauss; but all this aside, Strauss must be the best judge of the price he ought to and does ask for his services. From Berlin to Wales meant about a week of travel both ways, considering European delays and transfers and stop-over necessities, and this meant also a renunciation of profitable work in Berlin. Suppose Strauss had profited \$1,000 by being the conductor at Llangollen. Can that be considered an extravagant figure when a music hall performer can realize \$1,000 a week for a trapeze act or a legerdemain exhibition? The music hall artists are far better paid than the musicians of eminent degree. Of course, the idea now prevails that Richard Strauss is "out for the money," and some of his later songs seem to show that he is, but it is, after all, a pittance when compared with the sums paid to persons whose names are not worthy of utterance with his. Let us watch what the money grabbing composer is capable of doing with his art. Up to date composers have been starving; I mean great composers. Here is a great composer who is making money, not borrowing it as Richard Wagner did, but actually making it. Suppose we give him the chance to make it, and then observe what he will do as a composer after he has made his little 1,000,000 marks or so.

The present Sullivan revival is prospering here. The picture accompanying this letter represents a scene from "The Gondoliers," now playing successfully.

Emma Nevada has decided to resume her residence in Paris, and will leave London during April.

BLUMENBERG.

#### LATER LONDON NEWS.

35 WEYMOUTH ST., W.  
LONDON, March 20, 1907.

Christian Sinding, who came to London to conduct his violin concerto in A for the third Philharmonic concert, left London on Saturday for Berlin, where he is also to conduct some of his compositions before returning to Christiania.

Eugenie Joachim was "at home" last Thursday evening to a number of friends, when a musical program was rendered by three of her pupils—Miss Barwell-Holbrook, Miss Scott and Miss Langton. The two last named have been studying very assiduously with Mme. Joachim during the past year and great progress was noticed in their style of singing, the greater ease of using the voice and all the various improvements that go to show the work done both by pupil and teacher during a year.

Miss Barwell-Holbrook is passing out of the pupil stage, for she has had several important public engagements, beginning with the one at the Promenade Concerts last autumn. Recently she sang at Ipswich for the Berlin Fund, and a local critic said: "Miss Barwell-Holbrook rendered excellent service. Early in the first part she contributed a couple of songs in German—C. Bohm's 'Am Fliegerbusch' and Brahms' 'Maienkatzen.' Both were charmingly rendered and the singer was rewarded in the customary fashion. After the interval Miss Barwell-Holbrook gave a delightful submission of Sullivan's 'Orpheus With His Lute,' the delicacy of the music being excellently expressed. Last week, when this young singer was heard at Scarborough in 'Elijah,' she delighted the audience with every effort. The aria 'What Have I to Do?' was rendered with charming feeling, while the long aria, 'Hear Ye, Israel,' proved one of the most acceptable passages of the whole work, and was listened to with rapt attention, and in 'Arise Now' the silent passages were rendered particularly strikingly." Miss Holbrook has engagements booked for the "season" and will be heard in public constantly, now that she has made her professional debut under such favorable circumstances.

Mme. Joachim is such a busy woman that it is difficult to obtain an interview with her free from continual interruption; for, besides a large number of private pupils, she has a large class at the Guildhall School of Music. In the vocal department so many of her pupils have taken prizes and scholarships that it may be quite truly said that all who

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study with her are on the honor roll. When the new organ is opened with a concert—that is, on the late afternoon of March 25—Mme. Joachim's pupils will be the vocalists, she having been requested to arrange the program for the occasion.

There are always many interesting people to be met at Mme. Joachim's, and at the musicale last week many well known in the world of art—music, painting, literature—were present. There were many compliments for the singing of the three young ladies, compliments that, of course, belonged equally to the teacher for her work and the pupil for her study.

The Moody-Manners Opera Company, whose contributions to the Sheffield University fund have been so considerable upon two occasions, will be heard in April in that town for the benefit of the Sheffield Medical Charities, when "Aida," "Lohengrin," "The Flying Dutchman," "Madam Butterfly," "La Boheme" and "Tannhäuser" will be sung in English. The Sheffield Grand Opera Society will supply about seventy of its members for the chorus of the opera company during that week.

At one of the St. Patrick's Day celebrations last Sunday, quintets by Stanford and Hamilton Harty were played. There was a group of Irish variations by Norman O'Neill and fourteen Irish songs to form the program.

In a letter to the press Fanny Davies, the pianist, suggests that "an abiding memorial of Sir August Mann's life work should be raised." She also suggests that an exhibition or scholarship might be the best form for the memorial to take, the scholarship being founded "for the encouragement and training of students in the art of conducting, to be called the August Mann's Scholarship." For a concert to secure funds for this purpose Miss Davies offers her services, as will probably many others in the profession.

Dr. Theo. Liebhauer, in conjunction with Albert Spalding, will give a vocal and violin recital at the Crystal Palace on Saturday afternoon.

The picture of Aeolian Hall here reproduced is a new one just taken, and this is its first public appearance. It shows the stage of this favorite concert hall with the great organ and just a bit of the "sofa stalls." It is one of the most attractive halls in London and the fine Aeolian pipe organ which is on the stage is one of the features peculiar to this hall, for it is the only small concert hall that is supplied with an organ. Queen's Hall and Albert Hall both have pipe organs, but Aeolian Hall is unique among the smaller halls. The location of this hall, on one of the most fashionable streets of London, the charming manner in which it is decorated, its fine acoustic properties, all tend to its popularity and the number of chamber recitals, vocal



AEOLIAN HALL, LONDON.

and instrumental recitals and other entertainments of a similar nature that take place here prove the appreciation of the concert givers. There is no restriction as to the make of piano which may be used, and the organ is at the service of the lessee of the hall for the afternoon or evening concert.

Many Americans who have visited London have given their recitals in this hall, which is, of course, closely allied with America, the Aeolian Company, of New York being the parent house. This hall was, it is understood, the first one built in connection with the Aeolian Company and has proved a great success from the beginning. The seating capacity is 400, a happy medium between the very small and the very large hall.

A correspondent who wrote to the musical critic of the Referee asking, "What is the most expeditious and efficacious manner of getting light compositions published?" re-

ceived as an answer, after some practical advice, "There is one royal road to securing instant attention, but it is 'a strait and narrow way'—become the son-in-law or daughter-in-law to a publisher."

Nico Poppelsdorff, who is to give three violin recitals under the T. Arthur Russell Concert Direction—the first one having taken place on Monday evening—is Dutch, his father, a violinist and composer, being for many years music master to the Grand Duke of Hesse, and also conducted the Choir of Nauheim. His mother, Mme. Wilstadt, was a well known pianist, a pupil of Liszt. Young Mr. Poppelsdorff has carried off valuable prizes at the Conservatoire in Brussels, and is a pupil of Ysaye.

The program of the London Trio began with the Beethoven trio in A flat, and a trio by Rahl. Rubinstein's sonata in D was played by Amina Goodwin and Mr. Whitehouse,

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while Helen Blain sang selections by Handel, Brahms, Boehm and some Scotch songs.

Owing to the great success of David Bispham's last two concerts in London, he has arranged to give a third song recital on the afternoon of April 19.

At his recital of songs by Brahms last Saturday evening, Gervase Elwes, with Victor Beigel at the piano, sang the following program: "Regenlied-Nachklang," "Ich sah als Knabe Blumen blüh'n," "Bei dir sind meine Gedanken," "O wüsst' ich doch den Weg zurück," "Wir wandelten," "Tambourliedchen," "All' mein' Gedanken," "Trennung," "Es steht ein' Lind," "In stiller Nacht," "Du mein einzig Licht," "Die Kränze," "Wie bist du, meine Königin," "Immer leiser wird mein Schlummer," "Auf dem Kirchhofe," "Der Kuss," "Am Sonntag Morgen," "An die Nachtigall," "Botschaft."

As an interpreter of Brahms, Mr. Elwes is already well known to London audiences, and at his recital on Saturday evening he fully sustained the artistic standard of previous recitals, on this occasion going even beyond his usual fine interpretation, for it was a matter of general remark that never had he been heard to greater advantage, his voice, his interpretation, his sincerity, his German diction, all combining to charm and delight. The accompaniments were played most sympathetically by Mr. Beigel, who shared the honors with the vocalist in the numerous recitals. There were repetitions of some of the songs, among them "Bei dir sind meine Gedanken" and "Trennung," the latter being specially demanded, the second hearing being equally entertaining and charming. There was a large audience present, real music lovers, and this program so finely sung gave great pleasure.

Mr. Elwes has just been engaged for the Gloucester Festival in September next, when he will sing in "Elijah," "The Apostles" and Verdi's "Requiem."

Julian Clifford has been appointed general manager of the music at the Kursaal at Harrogate, the concerts commencing on the 28th inst. and continuing to nearly the end of October. A long list of soloists indicates that the music will be of interest.

At George Riseley's concert, which took place in Colston Hall, Bristol, early in March, Horatio Connell was one of the soloists. He sang for his first number "The Evening Star," from "Tannhäuser," being accompanied on the organ by Mr. Riseley, and this number had to be repeated. In

the second part of the program Mr. Connell's number was Pinsuti's "Bedouin Love Song." In commenting upon the concert the critic for the Bristol Times said: "Mr. Connell's singing of 'O Star of Eve' was marked by a high degree of culture and he imparted to the melody just the requisite amount of dramatic flavor, which was heightened by the sympathetic quality of his baritone organ."

On March 22 Montreville Monti, a pupil of Mme. Emma Nevada, is to appear in concert. Mr. Monti is a baritone who has been entirely trained by Madame Nevada, and there is a general expression of interest to hear him. He will be assisted by Hilda Carter, contralto; Gertrude Turner-Schaerer, violin; Edith Parsons, piano, and Miss Adami as accompanist.

Tony Hayndl was assisted at his recent violin recital by Lonie Verheyden and Otto Fischer Sobell. Mr. Sobell sang Schumann's "Dichterliebe," or rather, five songs from that cycle, much to the enjoyment of all present. In his second group there were two songs only, "Meine Liebe ist grün," Brahms, and "Ständchen," by Tschaiowsky.

Last Saturday, when Pearl Evelyn-Bryer was playing at Norwich, one of her numbers was a canzone for the violoncello, by Bertram Shapleigh. This composition was greatly appreciated by the audience, as well as the manner in which Miss Evelyn-Bryer played it. This young 'cellist made a decided impression when heard in London, and it would seem that she has a bright future before her in her profession.

Although she has only been living in London for a few months, Feilding Roselle has at once made a success, and is constantly heard of as singing at some of the best houses in the city. Last week she sang at Mrs. Ashton Johnson's, among other important engagements.

The program of the Queen's Hall Orchestra on Saturday afternoon was of wide range, extending as it did from Bach, Mozart and Beethoven to Richard Strauss, Tschaiowsky and Sibelius. The large audience present seemed to appreciate and enjoy what was presented to them. Richard Buhlig was the soloist, playing the piano part of the Beethoven E flat "Emperor" concerto. The program concluded with the Tschaiowsky and Sibelius numbers.

In addition to the appeal of Miss Davies for subscrip-

tions to a memorial to the late Sir August Manns, the Society of British Composers is also inviting subscriptions for a national memorial.

At Albert Hall, last week, the Royal Choral Society gave "The Kingdom," this being the third time it has been sung in London. Great pains had been taken in the preparation of the work by the chorus, and the soloists included Miss Gleeson-White, Edith Miller, Ben Davies and Dalton Baker. Sir Frederick Bridge conducted.

At the Broadwood concert last week the program was devoted chiefly to Bach's sacred cantatas and motets, the Temple Choir singing under the direction of Dr. Walford Davies. The only other music was a setting in recitative form by Dr. Davies of the story of the "Walk to Emmaus."

During the past week concerts have been given by: Annie Norledge, at Salle Erard. Her program included "Pur Dicasti," which was repeated.

At the Irish festival concert at Albert Hall the chorus was under the leadership of William Carter, the solo parts being sung by Lucie Johnstone, Madame Purvis, Marta Cunningham, Elsie Beeley, Jennie Ellis, Iver McKay, Lane Wilson, Frederick Ranalow.

Arnold F. Jones was heard in his first recital, his program ranging from Purcell to Debussy, and he was assisted by Margaret Bennett, pianist.

Florence Etlinger, with eighteen of her pupils, at Aeolian Hall, delighted a large audience with a well chosen program that included Pergolesi's "Stabat Mater." Miss Etlinger sang Beethoven's "Creation's Hymn." Dr. Percy Buck's "Blackbird's Song" and "Songs of Innocence," by Walford Davies, were also included in the program.

Miss Grosholz, in French, English, German and Italian, showed the qualifications she has attained as a singer, her diction being equally good in all these languages. She has a mezzo soprano voice that she uses without effort. Three rather unfamiliar Sibelius songs were given.

Percy Waller at his piano recital played numbers by Chopin, Schumann, Liszt and others last week.

Percy Rhodes gave his first vocal recital last evening.

The Oxford Choral and Philharmonic Society, the Bach Choir and Dr. Allen's Orchestra were heard in Beethoven's Mass in D and the "Eroica" symphony last week at Oxford. The soloists included Jennie Taggart, Phyllis

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Lett, Roland Jackson and Francis Harford. Dr. H. P. Allen, New College, conducted both works.

At the Irish Festival, held in Queen's Hall, the soloists were Kate Rooney, Joseph O'Mara, W. Ludwig and Patrick O'Shea.

Marie Brema, Florence Shee, Francis Braun and Rohan Clensy were the soloists at a charity concert given in Steinway Hall.

Blanche Marchesi, Hedwig Hantke, Eleanor Clarke, Amelie Molitor, Plunket Greene, Thomas Meux, Craufurd Kent, Thomas Gibbs, Douglas Lett and Mr. Santley took part in the Irish ballad concert at Crystal Palace last Monday evening.

Cyril Scott gave an entire program of his compositions. Edith Clegg and Frederic Austin were the vocalists.

Kreisler was at Crystal Palace last Saturday. Dorothy Wiley was the vocalist and Haddon Squire the accompanist.

There was an audience that completely filled Aeolian Hall last Friday evening on the occasion of Miss Shakespeare's first piano recital, assisted by J. Campbell McInnes. Her numbers were: Organ prelude and fugue in A minor, J. S. Bach; intermezzo in A major and ballade in G minor, Brahms; "Kreisleriana," eight fantasias, Schumann; etude in F minor, prelude in F sharp, prelude in F sharp minor, Chopin; prelude in G, Graham Peel; study, "Au vol," Emil Sauer; "Soirées de Vienne," in A major, Schubert-Liszt. To show the success of Miss Shakespeare's playing some press notices are reproduced:

She began with a strong and decidedly interesting reading of a Bach prelude and fugue. In Schumann's "Kreisleriana," Miss Shakespeare again showed the understanding which distinguishes her playing of the classics.—Daily Telegraph.

Her command of the keyboard and her firm, masculine attack is combined with delicacy and sensitiveness that became pleasantly prominent in the rendering of tender passages. In Schumann's "Kreisleriana" she showed artistic intelligence and control of expression to a degree that attracts great interest to her future progress.—The Referee.

Her performance of Schumann's "Kreisleriana" was marked by her evident sympathy with the varying moods of the music and a sure command of the technique necessary for that composer's style of writing.—Pall Mall Gazette.

No better piece could have been selected to display her particular qualities as a pianist than Bach's transcribed organ prelude and fugue in A minor, with which Miss Shakespeare opened her program. Her touch is firm, her tone full and strong, and her conception broad and somewhat masculine. However, her chief success was Schumann's "Kreisleriana," which left no doubt as to the "school" that Miss Shakespeare had been brought up in.—Standard.

Seldom have we heard a more entirely satisfactory "first recital" than that given by Miss Shakespeare. She has a splendid command over the technique of her art and in addition she obviously possesses interpretative gifts of a very high order.—Globe.

Miss Shakespeare's style is vigorous, but with its vigor there is restraint and the combination is most effective.—Morning Post.

In her three batches of solos she showed entire sympathy with the spirit of the music, and played with such charming self-possession and with so firm a control over tone and color that she could hardly help making everything convincing; and as a result her performance was genuinely successful.—Times.

It only remains to add that Mr. McInnes, who is a pupil of William Shakespeare, sang some of Bourgault-Ducou-

dray's settings of Breton songs, some Schubert and Brahms songs, as well as a selection from Bach's "Coffee Cantata," with all the taste and skill for which he is well known.

When in London Mme. Nevada is usually at home to her friends on Sunday afternoon, and last Sunday it chanced that there were quite a number of representative musicians calling to congratulate her upon her recent successes in Holland, where both in opera and concert she was feted and applauded. With so many musical people present the other day, there was naturally much music heard. Mme. Nevada sang the "Nachtlied" of Bertram Shapleigh that made such a really great sensation in Holland, the song always being redemanded, and after hearing her sing it the success of song and singer was easily understood. Then "by request" she sang "Schmetterling" and a little song by Vincent Thomas. Her daughter also sang one of Mr. Thomas' songs, then an aria from "Lucia"; Signor Lecomte gave the "Matinata"; Mr. Ashdown, "Ich Grolle Nicht," and Mr. Monti an air from "Sonnambula," as well as one of Mr. Shapleigh's songs, "Where the Roses Grow," which he is to sing at his recital on Friday evening. Miss Maureen's rendering of Charles Willeby's "Four Leaf Clover" evoked many compliments for the song and the way it was sung. Mr. Boyle, who was en tour with Mme. Nevada in Holland, played some of his own compositions; Mr. Payne sang arias from Mr. Thomas' "Guinevere." Altogether a most informal but quite delightful musical melange.

Marguerite de Forest Anderson, a clever young flutist, was heard to advantage in her program on Monday evening at Aeolian Hall, the principal number being a Bach suite for the flute, in which she was assisted by a quartet of strings. Mme. Crossley assisted as the vocalist of the evening.

The program of the London Choral Society on Monday evening opened with Dalhousie Young's setting of "The Blessed Damozel," for soprano and tenor soloists, chorus and orchestra, this being followed by Brahms' "Requiem." Henry J. Wood was sufficiently recovered from a recent indisposition to sing the solo parts, the choruses were specially well sung, and it is expected that there will be a fine large subscription for the "Berlin" fund.

In order to commemorate the fiftieth anniversary of the founding of the Halle Orchestral Concerts at Manchester (begun in 1858) the executive committee has arranged for the performance of the whole of Beethoven's symphonies in chronological order, with works by Tchaikowsky, Strauss, Wagner, Brahms, Smetana, Schumann, Elgar and Dvorák. Granville Bantock's "Omar Khayyam" and Elgar's "Dream of Gerontius" will also be heard. The anniversary is, of course, not due until next year.

A new song by Hermann Lohr is always sure to attract attention, and at the last Chappell ballad concert, "Messmates," by this composer, secured an immediate success. It was sung by Dalton Baker, which means that it was given a fine interpretation. He sang it from manuscript, but it has since been published by Chappell & Co., the well known London publishers.

The Royal Opera Company has issued its prospectus for the summer season, which opens at Covent Garden on Tuesday, April 30, and will close on Saturday, July 27. In addition to "Der Ring" and "Die Meistersinger," which are to be given in two series of special performances under Dr. Richter and "Bayreuth conditions," the following operas are promised: "Aida," "Andrea Chenier," "Un Ballo in Maschera," "La Bohème," "Carmen," "Cavalleria Rusticana," "Don Giovanni," "Faust," "The Flying Dutchman," "Fedora," "La Gioconda," "Hänsel und Gretel," "Iris," "Lohengrin," "Loreley," "Madama Butterfly," "Merry Wives of Windsor," "Otello," "I Pagliacci," "Rigoletto," "Tannhäuser," "La Tosca" and "La Traviata." "Carmen" and "Faust" are the only French works in the list, and the marked revival of Italian opera is reflected in the preponderance of Italian works—fifteen out of the twenty-eight. Both the actual novelties—Puccini's "Iris" and Catalani's "Loreley" (which has been a "great expectation" for two or three seasons past) are Italian. The list of artists so far engaged includes Mesdames Melba, Destinn, Giachetti, Gleeson-White, Knupfer, Egli, Selma Kurz, Agnes Nicholls, di Cisneros, Kirkby-Lunn and Edna Thornton; Signor Caruso, Signor Bassi, Herr Burrian, Herr Jern, Herr Kraus, M. Journet, M. Gilibert, Signor Sammarco, Signor Scotti, and Herr Van Rooy.

After a short visit to London Mr. and Mrs. Marc A. Blumenberg left last Sunday for their home in Paris. During the two weeks of their stay in this city their time was fully occupied with social attentions from their many friends; in fact, numerous invitations had to be declined owing to lack of time.

On their part, they attended all the important concerts during the fortnight of their stay, entertained friends both at lunches and dinners, were guests at teas, "at homes" and dinners, and last Friday evening gave an informal "musical" at their apartments, when a number of intimate friends were present. The evening was greatly enjoyed, for the music was of the best, as would naturally be the case when two such musical people as Mr. and Mrs. Blumenberg were host and hostess. Some fine singing, several violin solos and also piano solos comprised the quite informal program, all present expressing their pleasure in quite unmeasured terms, the only regret being that the hostess, whose fine voice and artistic singing are so well known to those in her intimate circle, did not sing. That would have been an added pleasure to what was a most enjoyable evening.

The return of Mr. and Mrs. Blumenberg to London some time during the "season" is looked forward to with interest, but it is hoped that they will make a longer stay than was possible for them on this occasion.

A. T. KING.

#### Concerts of the Week.

##### MONDAY.

London Choral Society, Brahms' "Requiem" and "The Blessed Damozel," Queen's Hall.  
Marguerite de Forest Anderson's Concert.  
Nico Poppelsdorff's Violin Recital, Aeolian Hall.

##### TUESDAY.

Percy Rhodes' Song Recital.  
Bath Choir, Queen's Hall.  
London Trio, Aeolian Hall.

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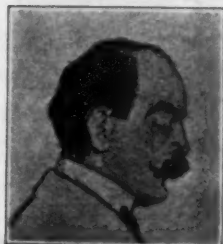
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## WEDNESDAY.

Trinity College Students' Concert.  
Madame Frickenhau's Concert.  
Keats-Shelley Memorial Concert, Stafford House.  
Stock Exchange Orchestral and Choral Society.  
Meggy Myrtle's Piano Recital.

## THURSDAY.

Twelve O'Clock Chamber Concert, Aeolian Hall.  
Miss Gwendoline Pelly's Violin Recital.  
O'Neil Phillips' Piano Recital, Aeolian Hall.  
Broadwood Concert, Aeolian Hall.  
Odoardo Barri's Pupils' Concert, Steinway Hall.  
London Academy of Music's Orchestral Concert, Hampstead Conservatoire.

## FRIDAY.

Gakar Back's Violin Recital.  
Janet Wheeler's Piano Recital, Aeolian Hall.  
Montreville Monti's Concert, Steinway Hall.

## SATURDAY.

Chappell Ballad Concert, Queen's Hall.  
Dr. Liebhauer and Albert Spalding's Vocal and Violin Recital, Crystal Palace.

## SUNDAY.

London Symphony Orchestra, Royal Albert Hall.  
Queen's Hall Orchestra, Queen's Hall.

## MORE BOSTON NOTICES OF MACMILLEN.

Recent Boston criticisms of Macmillen's playing not heretofore published in THE MUSICAL COURIER are as follows:

Surely Wednesday was a red letter day for the city of Boston. In the afternoon we had an interesting concert, and in the evening a remarkable performance by Francis Macmillen.

It is given to few young men of Macmillen's years to conquer the difficulties of the Paganini concerto with the ease and aplomb which he showed in this, the best number of a finely played program. He has not, perhaps, the most robust physique in the world, but the "nerve," which is the prime essential of a true artist, was there, and enabled him to give a performance of this great work which fairly swept away his audience.

Also, there are few artists that have the versatility of temperament to turn from the fiery pyrotechnics of Paganini to the pure lyric grace of the Mozart rondo, which followed.

After that, came the Bach chaconne, played with the grasp and authority of a master. In each of the following numbers Macmillen showed himself in thorough sympathy with the spirit and style of whatever he played, and in the Goldmark aria especially drew prodigious tone from his G string. \* \* \* He was repeatedly obliged to give encores in the course of the evening.—Boston Post.

Francis Macmillen made his Boston debut last evening at a recital in Symphony Hall. He was cordially received by the audience, which included a large representation of professional musicians, who gave the young artist the encouragement of generous

applause. The demonstrations of good will were rewarded by the addition of half a dozen numbers to the announced program. \* \* \*

The expectations awakened by the praises that have preceded Mr. Macmillen's coming were reasonably fulfilled. \* \* \* He is full of enthusiasm and that he has sound musical instincts is evident. \* \* \* His technical equipment is excellent, he plays with freedom and sureness, and with sufficient dash and brilliancy to gratify those who delight in displays of pyrotechnic feats of dexterity. His tone is broad, clear and of beautiful quality. While there was occasionally a suggestion of immaturity in his interpretations last evening, there was always evidence of intelligent musicianship, sincerity and artistic appreciation.

His program was sufficiently varied and exacting to display his



FRANCIS MACMILLEN.

capabilities both as a virtuoso and as an interpreter. He excelled more in the former capacity than in the latter, but there was genuine artistic merit in his playing, and he made the fact very evident that he is entitled to consideration as one of, if not the most promising young violinists of American birth.—Boston Globe.

Last night, in Symphony Hall, probably the greatest of native violinists made his Boston debut in a program of much variety and difficulty. \* \* \*

The program presented almost every style of violin work, from the simple expressiveness of Goldmark to the technical display of Paganini, and the double and triple stopping of Bach. Of course, the great chaconne by the last named composer was the crucial test of the list. Every great violinist makes this chaconne his visiting card and proves his rank by the power of these thorny variations for violin entirely alone. Mr. Macmillen won a thorough success with this work, which he played in a manner that could not have been more perfect.

Every note was clear, even in the most difficult passages, and the quality of tone, the freedom of bowing, the brightness of the spicato effects, were all alike commendable. As an encore (as if to show that he was not exhausted), Mr. Macmillen gave a frightfully brilliant Paganini etude with variations which introduced about every violin effect known, except double harmonics, and played it with tremendous dash. \* \* \* In the Paganini concerto (the allegro maestoso movement) Mr. Macmillen was also frankly in the pyrotechnical domain. Again one could admire the clean double stopping, the right arm work, the good quality of tone, and in addition the combination of pizzicato (left hand) and bowing, and the clearness of the skips and rapid scale work, although the cadenza was disturbed by the advent of several late comers.

We found Mr. Macmillen less satisfactory in the Mozart rondo, and had about come to the conclusion that he was to be a Rosenthal of the violin, with technic overshadowing poetry, when he gave a Sinding romance with a nobility of tone and sentiment that caused us to doubt this verdict. His G string playing was superb in this. Yet we find something of César Thomson's reserve on the emotional side, after all. We must hear this eminent artist again before attempting a full judgment. That he is quite out of the common is evident, and his unaffected manner and good stage presence must also be placed to his credit. \* \* \*—Louis C. Elson, in Boston Advertiser.

## New Songs by Rubner.

The John Church Company has just issued eight songs by Cornelius Rübner which are worthy of the most serious attention on the part of professional and amateur singers. They represent in form, spirit and workmanship the best expression of the modern Lied style. Rübner possesses a rich vein of spontaneous melody and his musical characterizations are direct, eloquent and of the widest variety. It were invidious to make a selection in the eight songs and to call any one of them better than the others. Each has its individual charm, and as the texts cover a wide range of subjects, something for every kind of voice and temperament will be found in the set. The titles are: "Long Since I Had a Wondrous Fatherland," "Ah! for Tears My Heart is Longing," "Solitude," "Ask Me Not," "My Star," "The Sorrowful Evening," "Love's Rhapsody," "The Farewell."

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## MUSIC IN BUFFALO.

BUFFALO, March 28, 1907.

The first in the series of three musical soirées by Rudolph Bismarck von Liebich, took place Tuesday evening, March 19, at the residence of Mrs. A. J. Elias, on Linwood avenue. The program was devoted to compositions from the works of Saint-Saëns, Massenet, Delibes, Fontenailles, Bizet and Chaminade. The singer of the evening was Mrs. G. B. Rathfon. The second musicale will be given April 2, at the home of Mrs. Robert W. Day, 157 Hodge avenue. The program will be given by Allene von Liebich, the child pianist, and Estelle Finck, vocalist. The third in the series will take place on the evening of April 16 at the home of Mrs. Alfred G. Hauenstein, 725 West Ferry street. The program will be "Night and Morning in Music" and will consist of serenades, nocturnes, dream music, cradle songs, etc. Mrs. A. J. Elias will sing and Carl Stanfield will play the violin.

The piano recital given by Allene von Liebich at the Holy Angels' Academy was much enjoyed by the girl pupils.

Last week Alice Lathrop Scott and Alice Whelpton McLeod, of Dorchester Road, gave a joint violin and piano recital at the home of Mrs. Scott, for the benefit of their respective pupils. The violin numbers were by Wieniawski, Dvorák, MacDowell and Hartmann. The piano pieces by Chopin, Brahms, Schumann, Saint-Saëns and Bach.

The Boston Symphony Quartet has been engaged by the Twentieth Century Club to give a series of chamber music concerts. The first one will take place April 8. Francis Macmillen, the gifted violinist, gave recently a successful recital under the auspices of this club, which attracted a brilliant audience.

The third and last concert of the Saengerbund Society for this season is announced for April 8. Dr. F. C. Busch, bass, local soloist, has been engaged.

The new soprano for St. Paul's Cathedral is Dorothy Hollister, a Fellows pupil. Mabel Driver, a pupil of the same successful teacher, will be the new solo alto at Plymouth Avenue M. E. Church. William J. Gompf, organist; Harry Fellows, tenor, and Mrs. H. H. Griffin, contralto, took part in a recent concert at Fredonia Normal School.

Another concert was recently given at Youngstown, N. Y., under Mr. Fellows' direction, the participants being the soprano and alto of the Delaware Avenue Baptist Church, Mary McClelland, Mrs. Griffin, assisted by Roy Haskell and Harold Yaw (the latter developing a rich bass voice), a cousin of Ellen Beach Yaw.

Arthur King Barnes will succeed Raymond Riester at the First Presbyterian Church. At the First Congrega-

tional Church, Elmwood avenue, Frederick Roginson, bass, a pupil of Frances Helen Humphrey, is the only one of the old choir retained. The new members will be Mrs. William Boughton, soprano; Kate Sherbourne, alto; George Troupe, tenor, and David F. Aitken, organist and director.

Harry Francois Ferguson, organist of Ascension Church, is evincing remarkable ability as a choir director also. Very few young men possess so much tact and executive ability in managing a choir of men and boys.

VIRGINIA KEENE.



Our New Tenor.

The accompanying little illustration is a caricature of a scene from "La Gioconda" as given at La Scala, Milan. The male figure on the right is that of Zenatello, who will sing at the Manhattan here next season.

## Schaefer's Symphony Orchestra in Indianapolis.

INDIANAPOLIS, Ind., March 28, 1907.

It is reported in Indianapolis that the Schaefer Symphony Orchestra has become a permanent fixture in the musical affairs of the city. Really notable was the third of the series of concerts given by this orchestra. The two previous concerts dealt more with the classics and attained a high degree of proficiency; but the third might well be considered popular, for that it certainly was, in the sense of not heavily taxing the intellect. Before the opening number, Mr. Schaefer explained briefly the work of the composer about to be heard. It is a clever innovation and of the greatest value to students. "Danse Macabre," by Saint-Saëns, was the opening number, followed by a novelty, a "Symphonie Concertante" for two violins. It was a still rarer musical enjoyment to hear two violinists such as Mr. McGibeny and Mr. Schaefer

proved themselves to be as dual soloists. "Rhapsodie Norwegienne," Lalo, was the best work of the orchestra, and was played with that abandon and freedom necessary to portray its country. In this more than any number was the marvelous improvement shown, noticeably the strings. This section has always been the strongest feature of the orchestra.

Is it the conductor's influence as a teacher? Most of the members are his students. Where excess of zeal was formerly noticed, the thorough discipline of the conductor now has smoothed and refined this effervescent ardor of his orchestra, and their performances are marked by mature restraint and refinement of tone.

Mr. Schaefer directs entirely without score. The wielding of his baton, together with his magnetic force, and used with a mastery that denotes his real directorial skill, brought response from the orchestra at all points and left little in the mind to be desired of even the most captious critic. The entire organization is local. The program closed with "Valse de Sylphes" and "March Hongroise," from the "Damnation of Faust" (Berlioz).

## Musical Progress of the University of Kansas.

LAWRENCE, Kan., March 27, 1907.

Two performances of the "Pirates of Penzance" have been given this spring by the university students. The net proceeds of the second night, amounting to \$100, were sent to the MacDowell Fund. The following recitals have been given at the university: Organ recitals by George Whitfield Andrews and Charles S. Skilton; piano recitals by Harold Henry and Augusta Cottlow; song recital by Mrs. J. Otis Huff; chamber music concert by the Wylie Quintet Club. Carl A. Preyer, head of the piano department of the school, has published at Ditson's "Sixteen Studies for the Development of Rhythm and Expression" and at Breitkopf & Härtel's a scherzo in B flat minor, which has already been reviewed in THE MUSICAL COURIER. At the annual May festival the first concert will be given by Hekking, the German 'cellist, and Madame Macgoda, the American soprano. Two concerts are announced by the Chicago Symphony Orchestra, at which the audiences will hear a new overture by Charles S. Skilton, dean of the School of Fine Arts. Carl A. Preyer, of the faculty, will play the Liszt concerto in E flat major, and Helen Phipps, head of the violin department, will play the Bruch concerto in G minor.

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grams for concerts were carefully selected, each consisting of two entire quartets, besides short numbers of a light but pure character. Directors of each music department were furnished, in advance, analyses of the quartets to be played, scores, a short sketch of the composers' lives and other such lecture material as should give the students a thorough understanding of the programs given.



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press. The aim of these players has been along the lines of the Bohemian Quartet, of Prague, rather than the more academic style, which has reached its culmination in the incomparable work of the Kneisels.

The Schubert String Quartet, of Boston, first won distinction by the originality of its collegiate tours. These tours were made for the purpose of introducing into colleges, in connection with their regular music courses, an appreciation and the careful study of quartet form. Pro-

Mr. Loud, the first violin, is a Bostonian and a worthy pupil of Ysaye, and is an interesting exponent of the Belgian school.

Mr. Grover is a violinist of great ability, having received his training under two of the best masters in Boston. His earnest work and musical enthusiasm have won him a position as one of the leading American ensemble players.

Mr. Stephens is a young Westerner, whose thoroughly

artistic conception of music is rapidly placing him in the front ranks of viola players.

Mr. Blair is widely known as the "American 'cellist." He was for several years the pupil of Julius Klengel, the world's greatest 'cellist, from whom he receives the commission of virtuoso.

Endorsed by the leading musical educators of the country, these four young men carried their work into a hitherto unbroken field, and by the artistic successes of their concerts have won for themselves a place among the leading string quartets of the country, and are now extending their splendid work into the broader fields of concert giving.

The Schubert Quartet will be under the management of J. E. Francke for the season of 1907-8.

**Two Concerts in Halifax, N. S.**

HALIFAX, N. S., March 25, 1907.

The Orpheus Club and the Ladies' Auxiliary united in a successful concert at St. Matthew's Church on Tuesday evening, March 19. Harry Dean was the conductor, William Bauer the assisting organist, and Mrs. James Slayter, Mrs. Kearney and Captain Slayter the soloists. The music was from Mendelssohn's "Elijah" and "Hymn of Praise," and "The Flight of the Holy Family," by Bruch, an appropriate program for a church and the Lenten season.

The other concert was given by the Dalhousie College Glee Club at Ladies' College Hall. William Bauer was the conductor, and the soloists included Mrs. T. L. Covey, Miss Lithgow, W. C. Hevv, William Bauer, Jessie Goodwin, with Marguerite White at the piano and Frederick McManus as chorus accompanist.

**Music in Grand Rapids.**

GRAND RAPIDS, Mich., March 28, 1907.

Palm Sunday evening the choir at St. Mark's Pro-Cathedral gave Stainer's "Crucifixion," under the direction of Ferdinand Warner, choirmaster, assisted by the quartet of soloists—Mrs. George Murphy, George Murphy, Henrietta Krause and W. J. MacInnis. Tomorrow (Good Friday) this choir will sing the "Passion" service, by Gaul, and on Easter Sunday night the musical program will include "Death and Life," by Shelley.

George Murphy had a large audience for his invitation concert at All Souls Church two weeks ago, when the tenor and teacher was assisted by Grace Dymond, Elizabeth Moor, Charlotte Summerville, Minnie Wheeler Reynolds, singers, and Georgiana Kellogg, violin, and Mrs. Murphy, piano.



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## MUSICAL EDUCATION.

The private school field is essentially different from the public school one. There choice reigns in place of obligation, and organization is elastic, not pedagogic. In one particular both unite, in recognizing the pressure of importance brought to bear from the progress of music in the outside world, and the necessity of doing, or appearing to do, something in keeping with that condition. Some private schools, however, have no music in the course, urging in excuse that their class of pupils "take lessons" outside, that courses are already so full, that pupils do not wish it, that the home lunch hour interferes, etc. Others, perfunctory and superficial in the following, prefer silence upon the subject to record or comment. Serious leaders not strong do what they can against adverse conditions, and accomplish something or other. Other serious leaders compel better conditions, force a proper attention to the art of music, and accomplish really beneficial results, which they find to aid greatly in the popularity of their institutions.

In addition to the private schools mentioned recently other schools alive to this matter are the Institute for Young Ladies at Hollins, Va.; Woman's College at Lutherville and Woman's College at Frederick, Md.; Mrs. Mead's School, Norwalk, Conn.; Miss Church's, the Delafield and the Gilman schools, Boston; Susquehanna University, Pennsylvania; Mary Baldwin Seminary, Staunton, Va.; Potter College, Bowling Green, Ky.; James Milliken University, Decatur, Ill.; Oberlin Academy, Oberlin, Ohio; Wesleyan University, Delaware, Ohio; three colleges in the small town of Washington, Pa.; the Cross School, Louisville, Ky.; Dr. Joslin's School, Portland, Me.; Bradford Academy, Massachusetts; Haskell School, Godfrey, Ill.; Thomas Fell School, Annapolis, Md.; Gorton School, Winnetka, Ill.; Poynter School, Shelbyville, Ky.; Stockbridge Hall, Yarmouth, Me.; Howard Seminary at West Bridgewater, Mass.; Evanston Academy, Evanston, Ill.; Jacob Tome School, Port Deposit, Md.; Fairholme, Amherst, Mass.; Girls' Classical School, Pasadena, Cal.; Ogontz School, Ogontz, Pa.; Rogers Hall School, Lowell, Mass.; the Misses Beard's School, Orange, N. J.; Rye Seminary, Rye, N. Y.; Tewksbury School, Briarcliff Manor, N. Y.

St. Margaret's School on Fifty-fourth street, New York, has a serious music course conscientiously followed. It promises the work done in conservatories and colleges, technical training, cultivation of touch and interpretation, voice test and cultivation, and a choral class. It has an assembly hall for recitals, sound proof practice rooms, supervision in lesson preparation, and a general trend toward the awakening of musical taste. Among its music professors are Victor Harris, Adèle Laeis Baldwin, for voice; Eugene Heffley, Marcia W. Baldwin and Miss Luiclan, piano; Leo Schulz, cello, and Edouard Dethier, violin. This is a comparatively new school. George Dixon, M. A., director; Mrs. Dixon, principal; Mrs. A. Jewitt Trussell, vice principal.

In the Ely School, at Greenwich, Conn., recitals are given periodically by well known artists, and girls are sent to New York to take advantage of the best musical opportunities. Urania Woodman and Constance Mills, both McDowell pupils, are professors of piano, with

Emma Banks, pupil of Leschetizky, and Olive Briggs, pupil of Adele Margulies, of New York. Frederick Bristol is head of the vocal department; Miss D. M. Breed, assistant, and conductor of the glee club. Etudes from Koehler, Bertini, Loeschorn and Duvernoy are followed, with compositions by Mozart, Heller, Mendelssohn, Beethoven and Schumann, etc.

The Merrill-Van Laer School, in New York (formerly the Peebles-Thompson School), has Albert Ross Parsons as head of the piano department. He personally supervises all this work and instructs such pupils as are sufficiently advanced. There is a regular course in technic, harmony, style and interpretation, and a diploma is conferred. Dora E. Merrill and Stella S. van Laer are the principals. Music pupils are given opportunity of attendance upon good music performances.

The University of Syracuse has a finely equipped music course, headed by one of the most advanced musical educators in the country—W. A. White. Mr. White has materially advanced the cause of music in that section of the State, and is an active teacher of teachers, also a writer of pedagogical literature. His "Art and Science of Harmony and Ear Training" is being rapidly put into shape by Silver, Burdett & Co., and will be a great aid in this line of work.

Laura Goodrich French is well known at home and abroad as head of the music department in Ogontz School, Ogontz, Pa., for girls. Mrs. Radcliffe Caperton is head of the vocal work there, with Mr. Leonard. Mr. van Gilder teaches violin. Messrs. Kegrize and Kürsteiner are piano professors. Valuable lectures, recitals and artist concerts are given for the benefit of the music students.

The Ward Conservatory of Music, Nashville, Tenn., J. D. Blanton, L.L.D., president, is a staunch and progressive friend to music. The art is recognized as an elective study, counting toward graduation in the literary course. It is there held that music and art culture are as important in general mental development as in any other training, hence the important place it holds in the curriculum. They are working toward the day not far distant when study of piano and harmony will be generally recognized in colleges and universities to the extent of counting so many points toward graduation. Emil L. Winkler is the director of music, piano and harmony. Elizabeth Caldwell and Catherine R. Larmer, of piano and history of music; Susan Cosgrove and Miss I. L. Randall, of piano, and Harry Faulkner Winkler, piano and harmony. Voice is cared for by Charles W. Starr and Martha Lanier Scruggs. Martha E. Carroll teaches violin. Music work of the seminary is being put upon a regular conservatory basis with a faculty of ten teachers, and the greater part of the 200 young ladies as students.

Madame Sembrich and David Bispham, among the great artists in music, recognize the sincere and artistic efforts being put forth by the Master School of Music in Brooklyn. The latter even gave a splendid performance as an offering of appreciation. Who will be another to follow his example? Effort could not be more worthily bestowed. Great authority has been given to this school by the presence as head of the vocal department of Madame Jaeger, an artist of sterling Old World reputation, admired by such musicians as Wagner, Liszt, Mottl, an artist suggested as head of an opera school by musical authorities of five European cities!

Oscar Gareissen, of Washington, D. C., has taken one of the best studio sites in the capital, has equipped it with his rare taste and judgment, and is there doing music work educationally in a manner that is both novel and valuable. One of his efforts is instruction in opera, not with the superficial prospects of crude performance, but for sincere "study" that shall profit in the best musical sense. The different schools are being treated in detailed and intellectual fashion. The class is steadily growing and audiences are surprised at the character of the ensemble and other work done in illustration. He is, too, making a specialty of "speech defects" and having great success in that much needed line. He is composing also and has an opera and operetta under way. All this in addition to the regular work of vocal instruction. He has also formed a men's music club for study and practice or special music. Mr. Gareissen is a fund of musical information, has had training and experience in imparting, and sings himself as do few artists. It is a pleasure to learn of his progress.

### Tonkünstler Meeting in Brooklyn.

The Tonkünstler Society held the semi-monthly meeting at the Imperial, in Brooklyn, last night (Tuesday). The program included Arthur Foote's sonata for piano and violin, played by Arthur Melvin Taylor and Alexander Rihm; a group of songs by Brahms, Hollaender and Ries, sung by Graham Reed, baritone, and the Schutt trio, in E minor, played by Augusta Octavia Schnabel, piano; Carl Heby Tollefsen, violin, and Oliver Hoyt Anderson, cello.

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## NATIONAL FEDERATION

## OF MUSICAL CLUBS.

The Beethoven Club, of Memphis, Tenn., is perfecting its plans for the entertainment of the coming biennial, May 8 to 11. At the last meeting encouraging reports were received from the various committees. Mrs. Charles N. Grosvenor, the president of the local biennial board, reports that more requests have been received from the various local clubs and social organizations for the privilege of entertaining the members of the Federation during the biennial than the time will warrant accepting. The hospitable entertainers of Memphis regret that the time for the convention is so short as not to furnish more opportunity for social events. This manifestation of cordiality is highly appreciated by all Federation workers. The opportunities afforded at these biennial gatherings for personal acquaintance with workers in similar lines with our own are highly esteemed and are regarded as second only to the immediate purpose of the convention—the transaction of the business of the organization.

At this same meeting the Beethoven Club received an announcement of its coming artist recital, April 11. Also consideration was given to plans for a public concert to be given in the very near future. The musical program of the afternoon was highly enjoyed by the large audience present. A guest of the club was Miss Simonton, president of the Beethoven Club, of Covington, Tenn. She stated that her organization is greatly interested in the work being done in Memphis by the Beethoven Club, after which her own organization was named. She also said that her home club will immediately become a member of the National Federation in the hope of being of service in the promotion of the great cause of music, especially in the direction of American composers and artists.

Several new clubs have been welcomed into the Federation—the St. Cecilia, of Ottawa, Kan., Miss Pinehart president, Mary Wilkinson secretary; the Cecilia, of Richmond, Ky., Miss Tribble secretary. Both these clubs hope to be represented at the biennial. Reports of their work and officers will appear in a later issue of this paper.

Another new member of the federated body is the Choral Club, of Lexington, Miss. This club, which was organized less than two years ago, has already secured a recognized position in its community, and has progressed far beyond its original purpose—that of a choral union, pure and simple. For while the chorus, under the able direction of Miss Lindholm, is a main feature of the club work and the just pride of every member, the plans have grown so as to include fortnightly programs of vocal and instrumental excellence. The special work during the year has been devoted to Wagner study, with occasional miscellaneous programs. The presence in the club membership of several men gives opportunity for a pleasing variety in the compositions rendered. The club will be represented at the coming biennial by its president and musical director, Viola Lindholm, and probably by at least one other of its members. The other officers of the club are: Honorary president, Mrs. G. A. Wilson; vice president, Mrs. G. A. Durdee; secretary and treasurer, Mrs. J. S. Eggleston; accompanist, Miss Eggleston.

Miss Finch, Federation secretary of the Polyhymnia

Club, of Waverly, N. Y., reports that the organization is in midst of what has been its most prosperous season thus far. Four invitation programs have been given, at which the club and the performers had the inspiration of many new listeners. Much study has been given during the year to musical form. The distinction between the "fugue" and the "canon" was most clearly and interestingly brought out in two consecutive programs, with such illustrations as "Sumer is icumen in," Marzial's "Go, Pretty Rose," Costa's "I Will Love," and several of the Bach fugues. The subject of rhythm was considered on two afternoons and illustrated by "Hungarian Dances" of Brahms, Chopin's "Sieze Ans" and other dance forms. The symphony was studied for two afternoons and illustrated by piano duets and quartets. Valuable papers were presented on each of these programs, Miss Wilcox treating the vocal and instrumental canon; Miss Lyon, the fugue; Mrs. Blackmore, vibration and rhythm; Miss Finch, airs and dances of all nations; Miss Barnum, the symphony. One of the most interesting of the programs given thus far was the presentation of the "Peer Gynt Suite" of Grieg. Mrs. Murray read Ibsen's poem and the musical illustrations were given by Mesdames Stanford, Snook, Taylor, Weller, Blackmore and Fish and the Misses Wilcox, Murray, Lyon, Wittaker, Mixer and Barnum. The program for March 28 consisted of music based in familiar poems. The chairman was Mrs. Talmage and the paper by Alice Fish. Easter music, April 11, the club's nearest meeting to Easter Day, will be in charge of Miss Finch. Request programs, April 25 and May 23, will be arranged by Mrs. Taylor and Mrs. Weller, respectively. Sacred opera and cantata, May 9, will be in charge of Mrs. Briggs, with papers by Miss Murray and Miss Scofield. The year's work will close on June 6 with a miscellaneous program.

## Elgar's "The Kingdom" Performed.

Sir Edward Elgar's oratorio, "The Kingdom," a sequel to "The Apostles," was performed at Carnegie Hall last Tuesday evening, March 26, under the direction of the composer. The work tells the story of the Crucifixion, and in its musical illustration uses many themes from "The Apostles." The method used in its construction is the leit motif system, explained last week in THE MUSICAL COURIER and in the review by Ernest Newman, printed in this paper after the first English production of "The Kingdom." There is no need now to alter the opinions set forth at that time by Mr. Newman in these columns. "The Kingdom" contains some good choral and orchestral writing, but on the whole is dull and prolix. The story of the Crucifixion has been told often and well in music by the composers of other days, and Elgar's ultra-modern methods do not form a suitable background for the sacred subject. Elgar is not a master of oratorio in the proper sense, and it is time that he were told so distinctly and without flourishes.

The artists who made such a brilliant showing in "The Apostles" again distinguished themselves signally, and were, as on the former occasion, the real musical attractions of the evening. Their names are Corinne Rider-Kelsey, George Hamlin and Claude Cunningham. A new soloist was added to the list in the person of Janet Spencer, who sang the contralto part with opulence of voice, fine taste and deep musical understanding. All the singers received enthusiastic applause.

## H. H. Wetzler's Success in Hamburg.


Hermann Hans Wetzler, formerly of New York, has become one of the most popular musicians in Hamburg through his brilliant work there as a composer and as one of the directors of the Opera. The Lortzing revival in Germany, reached Hamburg recently, and Mr. Wetzler conducted a performance of "Czar und Zimmermann," newly studied under the young American leader's direction. It was performed five times in rapid succession, a fact which means much when it is considered that the Hamburg Opera has eighty works in its repertory this season, all of which must be produced. At the present time Mr. Wetzler is rehearsing a new opera, "Das Ewige Feuer," by Richard Wetz—no pseudonym for Wetzler! Of the "Czar und Zimmermann" performance, the Hamburger Nachrichten said: "Wetzler conducted the opera, which, like all works of that genre, requires much from the leader in the way of skill, presence of mind, elasticity and adaptability of beat, and a goodly portion of musical taste and temperament. Wetzler conducted with fine sympathy for the spirit of Lortzing's melody and keen understanding of the character of the action; his nuances were polished and revealed rare musicianship, and he read into the score all the light and shade, the piquant rhythms, and the rollicking humor so characteristic of Lortzing. Wetzler's baton technic is of the kind demanded at a large institution like the Hamburg Opera, and in addition to a firm command, he exhibited also the ability to weld all the component parts into a homogeneous whole, to gloss over small accidents on the stage, and to preserve a quiet and artistic ensemble. His performance deserves all praise; it was excellent and spoke volumes for his future as a hero of the baton. The sold out house echoed and re-echoed with the most enthusiastic applause."

Wetzler's songs, many of which are familiar to concert going New Yorkers, are finding much vogue also in Hamburg, and thence throughout Germany. Not long ago several of the leading artists of the Hamburg Opera gave a recital of Wetzler's songs, with the composer at the piano. The numbers performed, all of which made an unequivocal hit, were: "An die Entfernte," "Ein Kuss von rotem Munde," "Leise zieht durch mein Gemuth," "Des Jahres Freuden," "Deiner hellen Stimme frohlicher Klang" (new); also Robert Bruce's "Ansprache an sein Heer bei Bannockburn," "Liebesklage," "Cock Up Your Beaver" (new), "Der Abend," "Beherzigung" (new), "Abschied" (new), "November" (new), "Die Sonne sank" (new), "The Fairye Queene," "Eppie McNab" (new), "Kinderlieder."

## Minnie Louise Bergman at Freer Residence.

Minnie Louise Bergman, the Chicago soprano, recently sang a recital, the program composed exclusively of songs by Schumann, Brahms and Liszt, Eleanor Scheib at the piano. So many vocal recitals are made up of all manner of "potpourri," beginning with classic song, and ending with a class of songs only fit for vaudeville, that the Bergman program was a refreshing change. Responding to insistent applause she sang Mrs. Freer's "Apparitions," and was compelled to sing this twice in succession. A later encore was Mrs. Freer's "Cherry Ripe"; both songs are sung in New York by Eleanor Marx. Leon Rennay, Myron Whitney, Jr., and Ernest Sharpe sing Mrs. Freer's songs. Mr. Rennay says they are the best English songs he has seen this year in America.

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CAMPANINI, at the Manhattan, is a musical policeman whose beat extends over all the musical districts.

A RUMOR reaches THE MUSICAL COURIER just as we are going to press that Godowsky may tour the United States next fall.

A RECENT press denunciation of Strauss ends this way: "Strauss writes only for money." Not so. Often he telegraphs for it.

BERLIN is getting to be the musical capital of America. Look at Godowsky, Kaun, Arthur Bird, Spiering, Hartmann, Kelley, Jonas, etc. Berlin also is the place where a select German audience packed the Philharmonie and lavished mad applause on an American girl, Isadora Duncan, who danced in bare feet and scanty raiment while the Berlin Philharmonic Orchestra sat by and played the slow movement from Beethoven's seventh symphony!

VLADIMIR DE PACHMANN, prince of emotional pianists, will come to this country for an extended tour next season under the management of Arnold Somlyo. De Pachmann has a great dread of the ocean, and will never cross it in any other month than July. Next July, therefore, will see him in New York, whence he will go to some mountain resort for rest and quiet study before the opening of his tour in the fall. After the completion of his concert engagements, De Pachmann will again go to the country and sail for Europe not before the following July, that is, in 1908. His forthcoming tour is to be his farewell appearance on this side of the water, and it took all Mr. Somlyo's persuasive powers to make him come this time. Not being robust physically, De Pachmann's tour here is to be arranged in easy stages, and to save him some of the fatigue of railroad travel he will not be sent to the Pacific Coast. Lovers of De Pachmann's rare filigree pianism and his picturesque personality are looking forward with unalloyed pleasure to his early American visit. He will play the Baldwin piano.

AFTER being shaved by The Barber of Seville, Parsifal met Martha, The Jewess, and took her to The Masked Ball, where she disguised herself as The Queen of Sheba, and he impersonated The Trumpeter of Säckingen. Robert the Devil, seeing The Queen's Lace Handkerchief lying on the floor, took it to Martha, and Parsifal's anger precipitated A Merry War, in which no Ruddygore was spilt. Parsifal being stingy, espied The Water Carrier and offered Martha a drink, but she said she preferred L'Elisir d'Amore, and forthwith left him and sought Eugen Onegin, The Beggar Student. Parsifal pursued her, but The Flying Dutchman was not fast enough to catch his Favorita, and she joined his L'Amico Fritz (in the costume of Lohengrin), who introduced Martha to Linda De Chamouni and treated both of them to a chocolate L'Eclair. At that moment Martha, remembering her appointment with Sigurd, The Gipsy Baron—who had promised her the Ring of the Nibelungen—jumped into a cab driven by The Postilion of Longjumeau, and reached her destination as The Chimes of Normandy tolled the hour of midnight. But The African at the door had seen her. Just then Parsifal dashed up and asked the whereabouts of Martha. Did William Tell?

AMERICAN composers complain that there are no native subjects to inspire musical themes indigenous to our soil. No native subjects? Let us see. A hasty glance over recent American history reveals the meat scandal in Chicago, the insurance frauds in New York, political and police grafting from Maine to California, the kidnapping and Black Hand depredations of our Italian fellow citizens, the race riots in the South, confusion of all kinds in our provinces, Cuba, Hawaii, the Philippines and Panama; the Japanese affair in San Francisco, the child labor agitation, the Thaw trial, the Wall Street slump, Roosevelt's tussle with the railroads, Governor Hughes' vain fight against the political corruptionists in Albany, Police Commissioner Bingham's appeal to the people for a bill enabling him to prevent New York's police from protecting thieves and gamblers, the Harriman-Fish imbroglio, Mrs. Astor's annual dinner dance, an unusually plentiful crop of early spring automobile, railway and steamship accidents, and the popular discussion in the streets, subways and surface cars as to whether the old Hebrew institutions are of pure Semitic origin or if they may be traced back to the civilization of the non-Semitic Sumerians. No subjects for American composers? Puff! Get busy, you unimaginative tone tinkers and compilers of counterpoint!





## Dr. Neitzel Remembers The Musical Courier.



M. DuMont Schauberg

Kölnische Zeitung

*To the Musical Courier:*

To get the door opened, is in the most of cases - in this imperfect world - half of success. Without the good services of your newspaper but few of the American people would know that, besides my other capacities I am a piano player, and it is due to your having introduced me in this character to your readers, that afterwards I was invited to cross the big pond and to make my debut in America as a pianist. This fact as well as the prudent and ingenious manner how you did it oblige me to thank you heartily. After having finished successfully my first American tour I could not help remembering your services in starting the ball rolling.

Yours very truly  
Cologne. 13<sup>th</sup> of March 1907.

Otto Neitzel



Hardly had San Francisco begun to recover from one earthquake when another struck it a fortnight or so ago. Rosenthal played in the Pacific Coast metropolis, and to judge by the prodigious excitement of their language he must have stood the critics on their heads. The San Francisco Chronicle writer in his frenzy ran up to the highest peak of Positivism and declared from there: "Nothing is impossible for Rosenthal's hands, and nothing is difficult for them." His touch, we read, is "more than beautiful," "velvety" and "soothing to the nerves." At first the Strauss-Rosenthal "Blue Danube" suggested only "the beauties of rippling water," but at last "the pyrotechnical display broke forth in the dizzy meshes of octaves and runs which rush as quickly and abundantly as water through a sieve." The San Francisco Call reports that "when Rosenthal had ended his regular program, the audience that filled the auditorium clamored for more. Women constituted the majority of the music lovers present, and split gloves in their enthusiasm." His "greatest successes were with the Chopin numbers." As Rosenthal moved North, the critical disturbance increased. To the Portland Morning Oregonian he seemed a "master technician," and the scribe complains that the adjectives in the English language have not been augmented sufficiently to adequately convey the impression of his colossal attainments upon the minds of his hearers." In spite of the famine in adjectives, the description tells how Rosenthal "conveyed to the audience his wealth of romantic feeling, his exquisite sense of tone gradation and his superb mastery of dynamics," how he played a Chopin nocturne with "poetic charm," a scherzo by the same composer "with an outburst of passionate force, never, perhaps, equaled heretofore," and imbued the Schubert-Liszt "Lindendbaum" with a "marvelous pianissimo and the weird witchery of his trill." In Rosenthal's own "Papillons," the "inconceivable velocity of his magical technic reached its supreme climax."

In spite of the finality of the foregoing statement, however, the Rosenthal transcription on Strauss waltzes brought forth this: "It seemed impossible that he could have had anything in reserve as a fitting tonal climax to his already tremendous program, but as he built up crescendo upon crescendo, thunderous tone volleys one after another, his audience fairly rose to him, and at its conclusion demonstrated itself into an ovation seldom equaled on any occasion." In addition to everything else, Rosenthal displayed also "limpid scale work," "rippling arpeggios," "the most delicate of shadings," and "stupendous muscular onslaughts." The critic winds up by calling him the "master magician of the keys." Not so bad for a writer who bemoans the inelasticity of the English adjective! The Daily Journal, of Portland, plentifully supplied with language, agrees that Rosenthal is a "magician," who "painted wonderful tone pictures on a splendid piano," so wonderful that "the great audience literally rose to do Rosenthal honor, and with the ease and indifference of a man to whom his art is natural he performed the most wonderful and seemingly impossible feats. With lightning speed he ascended and descended the scales, built up vast chords of strength merely to tear them down again, tore

off brilliant arpeggios, and flitted swiftly from heaviest and most relentless fortissimo to daintiest pianissimo. Amazingly brilliant was his work, and all, and more particularly those who understood in detail the mechanism of his almost limitless art, watched him with bated breath and a smile between satisfaction and wonder." An unfortunate slip then makes the Daily Journal describer say: "The climax came in the wonderful Strauss-Rosenthal number—a transcription on themes by the revolutionary composer. There can be no interpreter or transcriber better suited to Strauss' music. Rosenthal is the counterpart of Strauss. There are no words to describe his work in that number. One could only sit and wonder as the player with lucid reasonableness built up huge embankments and armaments of music and thundered volleys of tone upon it, and doubled upon himself until it seemed that he must lose his own fingers in the work." The painful sus-



ELEONORA DE CISNEROS.

picion is aroused that by the "revolutionary composer" the Journal's musical expert meant Richard Strauss and not Johann of that name. But this is unequivocally fine—and correct: "Were Rosenthal a literary poet he could never have written Wordsworth's 'Daffodils' or Shelley's 'Cloud,' but Browning's 'Ring and the Book' and William Morris' 'Siegfried, the Volsung,' would have been child's play to him. He is big, and after searching the whole English vocabulary for an adjective to describe him, one will come back to the same word—big. No wonder he is termed a giant, even though he is only five feet two, and no wonder that those who have not seen him have an impression of great stature, for even as he stands before you with his abbreviated inches, you must try to persuade yourself that he is not large." The Seattle Daily Times admired Rosenthal's gigantic strength, but discerned

also his "soul for music," which enabled him "to counterweave his crashing crescendos with melody as delicately spun as a gossamer web." His technic is "unparalleled" and "classical music is robbed of its terrors by Rosenthal," terrors that make some people "flee a program of classical piano selections as one would flee the plague." He has humor and "is as jolly at the keyboard as Schumann-Heink is with her folksongs," while in Beethoven's "Appassionata" he revealed a brilliancy "equal to Paderewski's," but excelled that pianist in "attention to detail," for Paderewski, according to the Seattle Daily Times, "does not hesitate to improvise on Beethoven or anybody else when the mood seizes him." Rosenthal's Chopin playing was a "physical, mental and artistic triumph." The Seattle Post-Intelligencer ends up a column of rhetorical rapture with the following superlative estimate: "His is the power to invoke every spirit, and to utterly command. Never was such infinite variety of tone conceived possible from one keyboard." Much more could be quoted in proof of the musical upheaval Rosenthal is causing in the West, but who that has ever heard him needs newspaper evidence of his towering greatness?

The answer to Schumann's "Why" is Chopin's "Because."

Misprints in musical programs are frequent and oftentimes funny. The best thing of the kind I ever have come across was sent me by Gabrilowitsch. It is the program booklet of his Cleveland afternoon recital on March 12, and in it is also the program of the Hartmann concert which took place in the evening at the same hall. Gabrilowitsch is scheduled to play Chopin's B flat minor sonata, and the first movement is designated as "Crave-Doppio Movimento." Two "Posthumus" compositions of Chopin then were played, followed by Schumann's "Oriklon" (Grillen!), "Traumoswirren" and "Einsame Blumer." In Schumann's "Carnival" Gabrilowitsch played these numbers unfamiliar to well posted pianists: "Fierrott," "Ensebius," "Lettres danautes," "Chiatine," "Eztrelle," "Psganini," "Avei," "Marche des Davidshendler contre les Philistine." Hartmann's numbers were all given correctly, but poor Borschke found he was down to play a work called "Pabst," by "Tschaikowski" (the "Engen Onegin" paraphrase by Tschaikowsky-Pabst!), and the "Murmur de Ventre," by Emil Sauer!!

At a recent conservatory recital in the South the program announced Tschaikowsky's "Overture No. 1812." Shades of Czerny and his multitudinous output!

Two interested auditors who applauded Vesta Victoria at Hammerstein's Theater of Varieties last week were Gabrilowitsch and Hartmann.

Sir Edward Elgar occupied a box at Carnegie Hall on Sunday afternoon when the New York Symphony Orchestra played his "Variations." He listened with his eyes closed, but his ears open, it may be presumed. Two boxes away sat Joseffy, who is a warm champion of the English Wagner.

The picture accompanying this column of sage comment is that Eleonora De Cisneros as Azucena in "Trovatore." The gifted American contralto has made a real hit here this winter by virtue of her skill and art in vocalization, and her sincere and dramatic acting of every role that fell to her lot. Madame De Cisneros achieved a reputation abroad also as a Wagner singer, and she will astonish New York in that capacity next winter at the Manhattan. The fact that in her various garbs as Azucena, Amneris, Nancy, Lola, etc., Madame De Cisneros is a boon to the eye by no means militates against her success with the male portion of her audiences.



To The Musical Courier:

Having arrived in this town on the evening of March 7, and not knowing how to pass the time, I made inquiries regarding amusements, and ascertained that a "Fiddlers' Contest" was to be "pulled off," which was the term used by my informant. This being a novelty such as I never had experienced as yet, I went to the "Hall," which was overcrowded beyond description. What I heard there was enough to make a man drink Missouri River water with a relish. I cannot possibly describe how terrible this was; it was so exceptionally poor that it was really enjoyable. I simply inform you of this experience in order to let music lovers know what really can occur in the twentieth century and in civilized America. The enclosed program will speak for itself.

Yours respectfully,  
A NEW YORK COMMERCIAL SALESMAN.

## OLD FIDDLERS' CONTEST

Thursday Night, March  
7, 1907, at

## TURNER HALL.

1. Chorus. Every old time fiddler on the stage playing his own selection at the same time.
  2. Selection of Violin, Piano Accompaniment, by B. F. Sanders. "Speed the Plow."
  3. A \$2.00 cash prize for the person playing "Devil's Dream" the best.
  4. Clog and Jig Dancing, by Frank Pitts.
  5. Piano and Violin Selection, by the Rees and Eyler Orchestra.
  6. Cash prize of \$1.00 for the Oldest Fiddler present.
  7. Violin Selection, by W. J. Mounce.
  8. Cash prize of \$1.00 for the Heaviest Fiddler present.
  9. "Novelty Dance," by Clinton Klopff.
  10. A \$2.00 cash prize for the person playing "The Girl I Left Behind Me" the best.
  11. Violin Selection, Piano Accompaniment, by B. F. Sanders.
  12. A \$2.00 cash prize for the person playing "Leather Breeches" the best.
  13. Selection on Violin, by W. J. Mounce.
  14. A \$2.00 cash prize for the person playing "The Irish Wash Woman" the best.
  15. Song, "Forty-five Minutes From Broadway," by Clinton Klopff.
  16. \$2.00 cash prize for the person playing "Dick Sliders' Jig" best.
  17. "Novelty Dance," by Prof. Jordan.
  18. Selection on Violin, Piano Accompaniment, by B. F. Sanders. "Arkansas Traveler."
- Programme subject to changes.

Dancing after the Contest by Old Time Music, under the management of Ernest Schweder.  
Judges are Ed. Poland, C. D. Brenner and W. J. Lytle.

**Admission, 25 Cents.**

Louis Victor Saar, who has the pleasant habit of winning every prize competition contest he enters, now is settled in Cincinnati, where he is teaching young America how to tame parallel octaves and resolve recalcitrant ninths. Saar's pedagogical labors, however, leave him some time to commune with the muse, and the latest result of such intercourse is a batch of piano pieces published by F. E. C. Leuckart and the John Church Company. The Leuckert volume is a set of "Sechs Klavierstücke," medium in difficulty, rich in melody, and plentifully

besprinkled with those gracile rhythmic and harmonic touches that distinguish all the Saar compositions. A "Valse Coquette" is especially original in conception and treatment. The John Church pieces are three in number, "Romanza," "Elegie" and "Capriccio." These are works of a more ambitious character than the others, but they bear the same hallmarks of finished detail and epigrammatic expression. The "Romanza" is the most abstruse of the three, and does not yield its richest content at the first bidding. The "Elegie" has a Russian flavor which gives the opus not its least charm. The "Capriccio" is a study in rugged rhythm and humor of the grimmer kind. It should make an excellent concert piece for an a, b, c group. With his command of the piano idiom, it is surprising that Saar has not yet written a concerto. "Was nicht ist, kann werden," they say in German. When he does do it, I'll lay odds that it will be one to interest the Herren Pianisten.

Emma L. Trapper, an earnest and erudite member of THE MUSICAL COURIER's editorial staff, is about to publish a little booklet relating to well known musical persons and the zodiacal signs under which they were born. Some years ago Miss Trapper wrote a number of studies on that subject in this paper, and the series attracted wide attention in both high and low browed circles. She felt encouraged to push her investigations further, and the forthcoming volume is not merely a musical and zodiacal birthday book, as it were, but an effort to diagnose and analyze the particular astral influences controlling the temperament of each one of the musical persons selected by her for horoscopic treatment. Miss Trapper had me in her book, but I made her take out the passage, for I have long known that I was born under the sign of Simoleon, the Dollar, with Capricornus, the Butt-in, converging on Annanias, the Liarty. That combination bodes no good.

LEONARD LIEBLING.

MELBA sailed for Europe on Monday aboard the Kaiser Wilhelm. Before she left she said: "Never have I enjoyed a season in America as much as this one. I have been in fine health and spirits, and shall never forget the kindnesses received from everybody. I am proud to have been associated with Mr. Hammerstein in his launching of a second opera house in New York. What wonders he has done! His pluck appealed to me from the first; his success is richly deserved, and I leave here his loyal friend and admirer."

MUSICAL anniversaries for the second week in April: 9th, Hermann Zumpe, born in Taubenheim, in 1850; Teobald Bohm, born in Munich, in 1794; Ernst Friedrich Richter, died in Leipsic, in 1879; 10th, Eugen d'Albert, born in Glasgow, in 1864; 11th, Sir Charles Halle, born in Hagen, in 1819; Eugene Audran, born at Lyons, in 1842; 12th, first production of "Oberon" in London, in 1826; Joseph Franz Lahnners, born in Oberdöbling, in 1801; Giuseppe Tartini, born in Pirano, in 1692; 13th, Edouard Lassen, born in Copenhagen, in 1830; William Sterndale Bennett, born in Sheffield, England, in 1816; 14th, Edgar Stillman-Kelley, born in Sparta, Wis., in 1857; Felix Le Couppey, born in Paris, in 1814; 15th, Julius Tausch, born in Dessau, in 1827; Wilhelm Heiser, born in Berlin, in 1816; Thomas Anderton, born in Birmingham, England, in 1836.

### NOTICE TO ARTISTS.

Musical people in Europe who are approached by American travelling agents with the suggestion or request for money to exploit them in America in advance of their appearance in concert, or otherwise, are advised to enter into such agreement only when the agent is willing to or capable of giving them as security the endorsement of a European or American bank or banking house. No doubt the travelling agents will be most willing to do this, as they are always sure of the success of the musicians or singers from whom they demand the money in advance, for otherwise they would not approach them with the proposition for America. Whenever these agents, therefore, are ready to go to the bank or banking house and get it to guarantee the amount, the musician, singer or instrumentalist or composer can safely pay them the sum demanded for American exploitation. The guarantee of the bank is recommended merely as an ordinary business proposition, for otherwise the agents might claim that the money paid was insufficient and some more must be paid before the artist can go to America. Therefore, to make sure that you are going, secure the guarantee of the bank before you pay any money to the agents.

ERIN—No, Mascagni did not write an opera called "Irish." The name is "Iris."

THE mathematical treasurer with the Henry W. Savage "Madam Butterfly" company is authority for the statement that 281,000 people have heard "Madam Butterfly" sung in English since the season opened in Washington on October 15. Apropos, Puccini's Japanese opera is the eighty-fifth production in English of grand and standard operas made by Henry W. Savage since he founded his English Grand Opera Company in Boston nearly twelve years ago. His "Madam Butterfly" organization will return to New York next month, completing its cross-continent tour with eight performances at the Montauk Theatre, Brooklyn, during the week of April 22d.

Or Calvé's singing in "Cavalleria Rusticana" last Saturday afternoon (Manhattan Opera) the Herald says that it was "true"; the Press says that "hardly a tone in her middle and upper register rang true"; the Times says that "she unfortunately sang sharp a great deal of the time"; the Tribune says that "she sang many of her upper tones sharp, with extremely unpleasant effect," and, to end with another quotation from the Press, that journal says: "Every one in the audience had to suffer excruciating aural pains by reason of the singer's insistence on singing way above the true pitch." However, along comes the Sun with this critical pronouncement: "Madame Calvé was never absolutely certain as to pitch. It used to be a failing of Madame Calvé to sing sharp, but yesterday she appeared to be singing with continual effort, which made it impossible for her to rise to the pitch. She sang flat so much that at times listening to her became a feat of endurance." Now, how did Calvé really sing—true, flat or sharp? This question is asked in all sincerity and innocence.

### Arthur Hartmann's Tour.

Arthur Hartmann was in New York for a few days last week, after one of the most successful Pacific Coast tournees ever undertaken by any violinist. New engagements are still coming in, and he is booked solidly well into May, when he is to sail for Europe. Before he leaves America, Hartmann will have played about seventy-five concerts. Among his last American appearances this spring will be recitals in Chicago (his second there) and in Boston.

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## MARIE HALL IN UNITED STATES AND CANADA.

While innumerable women have studied the violin, and it is well known that some women possess a high order of musical talent, yet it may be truthfully said that since the violin became recognized as the king of musical instruments, several hundred years ago, not half a dozen of the fair sex have ever attained to pre-eminence as violinists. At present there are not more than three or four very great women violinists before the public. One of these, who holds a unique position in art, is Marie Hall, a young Englishwoman, who is about to undertake a tour through Australia, Japan and South Africa. As was mentioned in this paper a few weeks ago, Miss Hall arrived in this country early in March, and at once proceeded to Canada to fill a number of engagements in the Dominion. After the completion of this short tour, she will depart for the Antipodes. In measuring the violinistic powers of this young woman

temporaries can give a more effective performance of the great Beethoven concerto; few can equal her as an expositor of Bach, and few can give a more soulful and poetic interpretation of the romantic compositions of Saint-Saëns, Vieuxtemps, Sarasate and other modern writers. Some of the more recent criticisms which have been written about this violinist are as follows:

### MARIE HALL IN VIOLIN RECITAL.

AUDIENCE AT INFANTRY HALL VERY ENTHUSIASTIC—ENGLISH ARTIST DISPLAYS A SURE TECHNIC AND BROAD TONE.

Marie Hall, the English violinist, with Lonie Basche, pianist, gave a concert in many ways distinctive and very pleasing at Infantry Hall last evening before an audience of good size, which indulged in many bursts of applause and demanded several encores. The program was as follows:

Violin Solo, Concerto in E major.....Vieuxtemps  
Marie Hall.



MARIE HALL'S RECREATION.

the Ernst "Othello Fantaisie," her program was made up wholly of bravura music, entertaining, but too continuously astonishing. Vieuxtemps settled the question, if there was any, as to her technical attainment, and it would have been a greater pleasure to hear more of such music as she gave in "Ave Maria" or the "Sarabande," by Sulzer, which was her final encore. For the largest delight in Marie Hall's playing is the moment when she sets aside the tonal persiflage, the dashing, crackling ornaments and souging runs to bring out in the calm, meditative passages the fullest value of her broad, searching tone. And of this art, the ability to speak intimately and with that pathos which has been poetically termed "the heart breaking voice of the violin," she is among the few artists of the day.

Her selections, the Ernst and Schubert numbers particularly, were repeatedly encored, and Vieuxtemps' tremendous concerto brought as insistent applause as has greeted any performer here this winter. —Providence, R. I., Tribune, March 27.

If Marie Hall continues to play as she did at the Russell Theater last night, and to improve as she has since her last appearance in Ottawa, her name will be handed down to posterity recorded prominently in the annals of genius. Her playing was marvelous, thrilling, soulful and tender. Her tone set the nerves vibrating. Compositions that in the hands of others would be mere exhibitions of mechanical dexterity, when played by Miss Hall are infused with life, with fire and with sympathy in a way that sets the blood tingling. Her opening number, the Vieuxtemps concerto in E major, was a notable example of the transfiguration of a difficult musical study. To the casual listener it appeared remarkable, to the musician wonderful and to all a delight. Seeing the pale, slight girl with the little brown violin tucked under the chin and the fingers like mere threads gliding rapidly over the finger board, the audience could not but marvel at the art that made wood and string to thrill the soul. Marie Hall showed her audience that it is not strange that great violinists have been called magicians. Every movement of the concerto seemed better than its predecessor, and when the young artist sounded the last chord she bowed to a house overpowered with enthusiasm. During her present stay in the city, as on her previous visit, Miss Hall was the guest of the Governor General and Countess Grey, at Government House.—The Citizen, Ottawa, Canada.

### Benefit for the Mary Fisher Home.

The Mary Fisher Home, an institution for the aged who have devoted their lives to professional pursuits, is to benefit by a Cafe Chantant and entertainment to be given in the banquet hall, Hotel Astor, on the afternoon and evening of April 11. The institution is in urgent need of funds, and its strong claims upon the generosity of the public have led to the offer of services by some of the most prominent performers, singers and players in a program of extraordinary interest and attractiveness.

### Kitty Cheatham's Recital.

Kitty Cheatham delighted a large audience of children and their elders at the Hudson Theater on Easter Monday afternoon. This charming interpreter gave a program that illustrated the adventures of child life and animal life, singing her songs in a sweet, well modulated voice, and acting the parts in a way that left nothing to be desired. More about the songs and Miss Cheatham's art must wait until the next issue of THE MUSICAL COURIER.

### New York Music Teacher Died in Germany.

Louis Michaelis, a New York music teacher, and for many years a subscriber to THE MUSICAL COURIER, died in Stettin, Germany, on March 14.

Clifford Wiley sails for Europe May 11 on the Minneapolis. Mr. Wiley will be accompanied by Mrs. Wiley and Anna Guerard, of Savannah, Ga. Miss Guerard is a pupil of Mr. Wiley's and has a lyric voice of beautiful quality. Another successful pupil is Fred Thomas, of Bayonne, N. J., who is a basso of sterling quality, who made a hit at the Athena Club concert last month, as well as at several others of recent date. Mr. Thomas has signed for the year with the First Methodist Church, of Newark. He also had an offer from a church in East Orange. Mr. Wiley had to refuse the offer of an engagement as soloist at the Atlanta Festival in May, owing to his London engagements.



MARIE HALL.

and analyzing her art, comparisons with other artists are inevitable. When Miss Hall is compared with any other of the living women violinists, the comparison is certain to redound to her benefit. It may be said, without exaggeration, that notwithstanding her youth, Marie Hall today has a greater technic than any other woman violinist living. In a large measure, she is indebted for this to that great teacher of virtuosi, Sevcik. While Miss Hall possesses an astonishing technic, yet this is not her highest qualification as a violinist. She also is blessed with a highly musical nature, a warm artistic temperament and a very bright musical intelligence. While she revels in the virtuoso display pieces of Paganini, she delights in the classic compositions of Mozart, Beethoven and Bach. Few of her con-

Piano Solo, Impromptus, op. 90, Nos. 2 and 3.....Schubert  
Lonie Basche.  
Violin Solo, Othello Fantaisie.....Ernst  
Marie Hall.  
Piano Solos—  
Wedding March .....Mendelssohn-Liszt  
Fairy Dance .....  
Lonie Basche.  
Violin Solos—  
Ave Marie .....Schubert-Wilhelmj  
Valses .....Tchaikowsky  
Moto .....Paganini  
Marie Hall.  
Solo pianist and accompanist, Lonie Basche.  
Miss Hall has little need to assert through such a preponderance of very brilliant selections her title to rank as a virtuoso player. With the exception of the Schubert "Ave Maria," and portions of



**Watkin Mills' Engagements.**

Watkin Mills, who recently came over from England to make a short tour through the United States, sang in Pittsburgh last week with the Orpheus Club, in Sir Jules Benedict's "St. Cecilia," and two days later appeared in Nashville, Tenn., in one of the Artists' Course concerts. With regard to the singer and his work, the Nashville American of March 22 said:

Watkin Mills, the great English basso, appeared Thursday night at Watkins Hall as the seventh attraction in Nashville's great artists' series of concerts. Mr. Mills is justly rated as a great basso, his voice being one of the most remarkable in range and breath control that has been on the concert stage for a number of years. His professional career has been long and successful, and he was heard by the musically trained with genuine pleasure. He represents the classic school of singers, and his program was, educationally, a very fine one. The selections were nearly all new to the audience, and they were given with artistic fidelity and accuracy that was very pleasing and at times striking. The power of Mr. Mills' voice in the lower notes makes it most unusual. He sings dramatically and

of style, but this singer had more. He had delicate taste, understanding, temperament, imagination, and a finish of phrasing. The public was quick to discern these fine qualities and responded with hearty applause. Nearly every school of vocal art was represented in Mr. Mills' program, and perhaps one of the most interesting numbers was "I Am a Roamer," composed by Mendelssohn at the age of fourteen, and to which this artist did justice in every respect. The "Mad Dog Song," from the opera, "The Vicar of Wakefield," was given on the concert stage for the first time by Mr. Mills and was so enthusiastically received that he was compelled to respond with an encore, singing by special request the familiar German folksong, "In the Deep Cellar."—Nashville Banner, March 22, 1907.

Mr. Mills has many engagements to fill before the end of the season, as is shown by this list of dates:

March 26, Philadelphia, Artists' Course. March 31, Easter Sunday, Boston, Handel and Haydn Society, in Handel's "Belshazzar"; April 4, Columbia, Mo., recital; April 7, Chicago, Ill., recital; April 9, Toronto, People's Choral Union, in "Wreck of the Hesperus" and solo numbers; April 10, Davenport, Ia., recital; April 18, Akron, Ohio, recital; April 22, Dayton, Ohio, recital; April 23, Oxford, Ohio, recital; April 29, Rochester, N. Y., soloist, Symphony Orches-



without an evident effort. His aria work was at times brilliant. Prof. Franz J. Strahm furnished delightful accompaniments.

A cultured and enthusiastic audience greeted Watkin Mills, the famous English basso, who appeared in a song recital last night at Watkins Hall, as the seventh attraction of the great artist course, under the management of Prof. F. J. Strahm. Mr. Mills, who is the possessor of a splendid bass voice of unusual range, won his way immediately to the hearts of his hearers and his work throughout pleased all. He was heard to especial advantage in the Handel music, which he gave with breadth and authority, and of which he is considered the greatest living exponent. Mr. Mills' voice is richly sonorous and was at all times sympathetic. His faultless schooling and temperamental delivery proved an additional pleasure and he sang with a precision and evenness of tone and delighted his admiring audience. His enunciation was clear and perfectly intelligible and his diction was excellent. He also had a good command

of style, but this singer had more. He had delicate taste, understanding, temperament, imagination, and a finish of phrasing. The public was quick to discern these fine qualities and responded with hearty applause. Nearly every school of vocal art was represented in Mr. Mills' program, and perhaps one of the most interesting numbers was "I Am a Roamer," composed by Mendelssohn at the age of fourteen, and to which this artist did justice in every respect. The "Mad Dog Song," from the opera, "The Vicar of Wakefield," was given on the concert stage for the first time by Mr. Mills and was so enthusiastically received that he was compelled to respond with an encore, singing by special request the familiar German folksong, "In the Deep Cellar."—Nashville Banner, March 22, 1907.

Other important bookings are pending which will keep Mr. Mills busy until his return to England late in the spring.

**New York Symphony Concert.**

The New York Symphony Orchestra gave its last concert of the season at Carnegie Hall on Easter Sunday afternoon before a large and appreciative audience. There was some disappointment over the absence (due to sudden hoarseness) of the popular Mme. Gadski, who had been advertised, but Giliert, of the Manhattan, substituted acceptably in charmingly sung old French songs, Massenet's "Legend of the Sage Bush" and the "Don Giovanni" serenade, delivered in rousing fashion. The orchestra gave smooth and effective performances of Wagner's "Tannhäuser" overture, Tchaikowsky's "Nutcracker" suite, Elgar's "Variations," Massenet's "Under the Trees," Johann Strauss' "Vienna Life" waltz and Haydn's "Farewell" symphony. According to tradition, each player had a lighted candle attached to his desk in the last named number, and blew out the light as he finished his part and left the stage. The program explained the origin of the custom, as follows: "Prince Esterhazy, who maintained an orchestra under Haydn's direction for his personal delectation, had extended his residence at one of his country palaces beyond the usual time. He was annoyed at the urgent entreaties of the players to let them return soon to their families at Eisenstadt, and sent word that all who wished could do so, but at the same time receive their dismissal from the orchestra. The players, dismayed, entreated Haydn to intercede for them. He did so by writing and performing the now famous 'Farewell' symphony, during the last movement of which, a tender and pathetic adagio, the players one after another blow out their candles and leave the room. The Prince, much moved, relented, and the musicians were allowed to depart the following day to their families without the much dreaded loss of employment."

## CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS.

**Mrs. H. H. A. Beach.**

"Ah, Love, But a Day." (Song.) Mrs. Love, Brooklyn, N. Y.  
 "Ah, Love, But a Day." (Song.) W. Levin, Ypsilanti, Mich.  
 "Dearie." (Song.) Rebecca Cutter, Crawford House, N. H.  
 "Ecstasy." (Song.) Mrs. Dyas-Standish, Washington, D. C.  
 "Ecstasy." (Song.) Miss McMillan, Knoxville, Tenn.  
 "Ecstasy." (Song.) Hallie Foster, Salt Lake City, Utah.  
 "Ecstasy." (Song.) David Duggan, Lansing, Mich.  
 "June." (Song.) Mme. Gadski, Columbus, Ohio.  
 "June." (Song.) Susanne MacArdle, Seattle, Wash.  
 "June." (Song.) Judith Evans, Salt Lake City, Utah.  
 "My Sweetheart and I." (Song.) Gertrude Holt, Boston, Mass.  
 "Scottish Cradle Song." (Song.) Mrs. Franc M. Clement, Hillsboro, N. H.  
 "Scottish Cradle Song." (Song.) Bertha Child, Boston, Mass.  
 "Shena Van." (Song.) Chas. E. Morrison, Beason Hall, Nashua, N. H.  
 "Shena Van." (Song.) Clifford Saville, Boston, Mass.  
 "Shena Van." (Song.) Rebecca Cutter, Crawford, N. H.  
 "Spring." (Song.) Bertha Child, Boston, Mass.  
 "When Soul Is Joined To Soul." (Song.) Gertrude Holt, Boston, Mass.  
 "When Soul Is Joined To Soul." (Song.) Martha Royle King, Salt Lake City, Utah.  
 "The Year's At the Spring." (Song.) Frank Lynes, Waltham, Mass.  
 "The Year's At the Spring." (Song.) Lillia Snelling, New York City.  
 "The Year's at the Spring." (Song.) Mrs. Dwight M. Swobe, Redlands, Cal.  
 "The Year's At the Spring." (Song.) Sadie Jaynes, Boston, Mass.  
 Ballade, in D flat. (Piano.) Mrs. Todd, Knoxville, Tenn.  
 Gavotte Fantastique. (Piano.) Olga Samaroff, St. Paul, Minn.  
 Gavotte Fantastique. (Piano.) Olga Samaroff, Boston, Mass.  
 "Scottish Legend." (Piano.) Mrs. Frank Lynes, Waltham, Mass.  
 "Scottish Legend." (Piano.) Winifred Notman, New York City.  
 "Invocation." (Violin and Piano.) Miss M. S. Farr, Boston, Mass.

**G. W. Chadwick.**

"The Danza." (Song.) Mr.  
 "Dear Love, When In Thine Arms." (Song.) Mrs. Frank Lynes, Waltham, Mass.  
 "O, Love and Joy." (Song.) Miss M. W. Reynolds, Grand Rapids, Mich.  
 "Thou Art So Like a Flower." (Song.) Mrs. Frank Lynes, Waltham, Mass.

**M. W. Daniels.**

"The Call of Spring." (Song.) Laura Comstock Littlefield, Boston, Mass.  
 "When Shepherds Come Wooing." (Song.) Laura Comstock Littlefield, Boston, Mass.  
 "The Call of Spring." (Song.) Anna W. Hosford, Boston, Mass.  
 "When Shepherds Come Wooing." (Song.) Anna W. Hosford, Boston, Mass.  
 "Before the King." (Song.) Edith Chapman-Gould, New York City.  
 "The Call of Spring." (Song.) Edith Chapman-Gould, New York City.  
 "Could I Catch the Wayward Breeze." (Song.) Edith Chapman-Gould, New York City.  
 "When Shepherds Come Wooing." (Song.) Edith Chapman-Gould, New York City.

**Arthur Foote.**

"Ashes of Roses." (Song.) Anna Miller Wood, Boston, Mass.  
 "A Song of Four Seasons." (Song.) Harry P. Cole, Berea, Ohio.  
 "Blossa's Song." (Song.) Susan Hawley Davis, New York City.  
 "I'm Wearing Awa'." (Song.) Maude Fay, Leipzig, Germany.  
 "I'm Wearing Awa'." (Song.) Carl Morris, Indianapolis, Ind.  
 "I'm Wearing Awa'." (Song.) Chas. L. Krum, Chicago, Ill.  
 "I'm Wearing Awa'." (Song.) Ralph Wylie, Kansas City.  
 "I'm Wearing Awa'." (Song.) Susan Hawley Davis, New York City.  
 "I'm Wearing Awa'." (Song.) Mary E. White, Trenton, N. J.  
 "Irish Folksong." (Song.) Miss Grainger Kerr, London, England.  
 "Irish Folksong." (Song.) Louise Dale, London, England.  
 "Irish Folksong." (Song.) Susan Hawley Davis, New York City.  
 "Love Me If I Live." (Song.) Ada Weston, Trinidad, Cuba.  
 "Love Me If I Live." (Song.) Miss F. Hoyer, Kansas City, Mo.  
 "Love Me If I Live." (Song.) Mrs. Frank Lynes, Waltham, Mass.  
 "The Milkmaid's Song." (Song.) Mrs. Chas. Wells, Berea, Ohio.  
 "The Night Has a Thousand Eyes." (Song.) Mrs. Frank Lynes, Boston, Mass.  
 "On the Way to Kew." (Song.) Anna Miller Wood, Boston, Mass.  
 "On the Way to Kew." (Song.) Frederic Martin, Selinsgrove, Pa.  
 "O, Swallow, Swallow, Flying South." (Song.) Anna Miller Wood, Boston, Mass.  
 "The Eden Rose." (Song.) Anna Miller Wood, Boston, Mass.  
 "Love Is a Bubble." (Song, with Violin Obligato.) Anna Miller Wood, Boston, Mass.  
 "The Sun Is Low." (Song, with Violin Obligato.) Anna Miller Wood, Boston, Mass.  
 "Summer Night." (Duet.) Mabel W. Daniels and Mrs. Thorndike, Boston, Mass.

**Theresa Holmes Garrison.**

"Bobolink." (Song.) Caroline Gardner Clarke Bartlett, Boston, Mass.  
 "Bobolink." (Song.) Elsie Lincoln, Des Moines, Iowa.  
 "I Love Her So." (Song.) Elsie Lincoln, Des Moines, Iowa.  
 From "Songs to Be Sung to Children"—  
 "The Naughty Tulin." Elsie Lincoln, Des Moines, Iowa.  
 "Windy Nights." Elsie Lincoln, Des Moines, Iowa.  
 "The Candy Lion." Caroline Gardner Clarke Bartlett, Boston, Mass.

**Charles Fonteyn Manney.**

"How Many Times Do I Love Thee?" (Song.) Anna Miller Wood, Boston, Mass.  
 "Transformations." ("Such a Starved Bank of Moss.") (Song.) Anna Miller Wood, Boston, Mass.

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## GREATER NEW YORK.

NEW YORK, April 1, 1907.

The Marum Quartet gave the fifth and last concert of this season at Cooper Union Hall, March 28. The names of the quartet are again published in full, for they deserve general recognition, individually, for the good work done. Conscientious rehearsal has created good ensemble, and good musicianship has developed this still more, so that slips were insignificant.

The Beethoven sonata, op. 24, was played by Miss Michelson, pianist, and Mr. Marum, violinist, with skill and feeling. The final number, a quartet for violin, viola and two celli, by Arensky, was played for the first time in New York. The work is too important to dismiss with a few words, but it must suffice to say that it was enjoyed because it was well played.

"Daniel," a sacred cantata, was presented by a chorus of eighty voices at Grace M. E. Church, March 26, under the direction of Rev. T. Basil Young, the assistant pastor, himself a singer of ability. The solo parts were assigned as follows:

Daniel ..... Willard G. Ward  
King ..... George H. Bemus  
Queen ..... Mildred Graham  
Azariah ..... William J. Eakins  
Sister of Azariah ..... Mrs. J. Harold Cone  
Herald ..... George A. Bengel  
Solo Voice Soprano ..... Carrie Stanley  
Solo Voice Baritone ..... Robert Winslow  
Second President ..... Harry M. Bailie  
Third President ..... John L. Hall  
Trio of Princes ..... Messrs. Bailie, Winslow, Knighton

The work was well done, and much choral talent was disclosed among the members of this wideawake church. Thorough rehearsal under Mr. Young brought the singers to precision and fairly artistic standard. The accompanist was Mrs. John A. Knighton.

Herman Schorch's piano concerto, played by himself, with full orchestra accompaniment, at the annual concert of the Liederkranz Orchestra March 23, Arthur Claassen, conductor, is a spontaneous and effective work. Elsewhere in this issue mention is made of the concert. The themes of the work are by turns tender and martial, the orches-

tration full and complete, and the piano part very brilliant. Dr. Schorch showed unlooked for pianistic ability and was recalled by a huge audience with demonstrative welcome.

Leopold Stokovski's choir at St. Bartholomew's P. E. Church accomplished something noteworthy in the two performances of the Bach "Matthew's Passion" music, on which rehearsal had been in progress all of this winter. Helen McGrew, soprano; Mrs. Kellogg, alto; Dan Beddoe, tenor, and Frederick Wheeler, bass, attended to such solo portions as were assigned to them most capably, and the regular chorus choir of the church sang with intelligent care and mostly with good effect. An orchestra aided, the organ also, the whole conducted by Mr. Stokovski. The church was crowded, many standing at both performances.

Will C. Macfarlane's new cantata, "The Message From the Cross," was sung at St. Thomas' Church March 25, the composer at the organ, and again at Calvary Baptist Church, March 29, under E. M. Bowman, organist. The text of the work was selected and arranged by Rev. Ernest M. Stires, D.D., the rector, and is divided into "Seven Words," with a conclusion, the latter a tenor solo and chorus. The only solos are sung by tenor and baritone, several trios alternating with the choruses. A large audience listened to the work, which is dignified and impressive, as could only be expected, from anything done by Mr. Macfarlane.

The National Society of Musical Therapeutics met at a Carnegie Hall studio March 28, when addresses were delivered by Dr. Louis Fougere Bishop, Dr. Samuel S. Wallien and Dr. W. R. C. Latson upon "The Influence of Music Upon the Public," with musical tests and demonstrations.

George E. Cook exhibited portraits in oil of Baroness de Bazus (Frank Leslie), Princess Evistoff and Artista Lubrainska, the latter a Russian prima donna, at Hotel Darlington, March 28, which were much admired because of their fidelity to nature.

Fidella Dario's chorus in Hudson, N. Y., recently sang for an invited audience, and the Register of that city speaks in terms of praise of her work as conductor, in training it to sing "And the Glory of the Lord" ("The Messiah") and some of the choruses from "Pinafore." The paper concludes: "Madame Dario had repeatedly to bow her acknowledgments of the generous applause, and these tributes

are deservedly earned by a lady who is a most capable and enthusiastic high priest in the service of the divine art."

Rafael Navas' piano recital at Mendelssohn Hall brought him many kind words from various public and private sources. Some of the former are appended:

\*\*\* This he followed with a sonatina by Ravel, also new. Ravel has figured on a recent Kneisel program and elsewhere this season as one of the younger Frenchmen now in evidence, and the work was listened to attentively and applauded for its almost pert charm, which seemed to be well caught by the player.—New York Tribune.

Mr. Navas played the lesser pieces with delicate charm and appreciation. The sonatina by Ravel, in three connected movements, is an interesting though tenuous fabric of the filmy harmonies of the young French school, and he found adequate expression of its peculiar grace; so, too, he made effective Liapounov's bell effects.—New York Times.

Navas' audience was especially impressed by his technic, which was remarkable considering his comparative youth. Most difficult passages were executed with smoothness and precision. \*\*\* Beethoven's sonata, op. 57, with Mendelssohn and Liszt's etude in F minor, which closed the program, were so brilliantly executed that there were three recalls.—New York Telegram.

Elizabeth Patterson, the soprano, leaves April 6 for song recitals in Pennsylvania. April 8 she gives one for the Conservatory of Music at Indiana, Pa.

Wesley Weyman's annual piano recital, at Mendelssohn Hall, takes place tomorrow evening, the program being made up of works by Mozart, Liszt and Chopin.

Clara Kalischer announces a concert for Monday evening, April 8, in the Astor Gallery.

### First Manuel Klein Concert at Hippodrome.

Manuel Klein and his orchestra gave the first in a series of concerts at the Hippodrome, Easter Sunday night. Frederick Weld, baritone, and Louise Gunning, soprano, were the soloists. Mr. Weld sang the Prologue from "I Pagliacci" and the "Toreador Song" from "Carmen," and was well received. Miss Gunning's numbers were "Summer," by Chaminade, and "The Spring," by the late Leo Stern. The orchestral selections included the "Tannhäuser" overture, Tchaikowsky's "1812" overture, and works by Julian Edwards, Manuel Klein, Edward German and Gounod.

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**SPOKANE STACCATOS.**

SPOKANE, Wash., March 27, 1907.

Rosenthal's technic, delicacy of tone, poetic sentiment, dynamics and the whole bag of tricks captured Spokane at his recital in the Spokane Theater on the evening of March 18. Rosenthal's rendition of a Strauss waltz, rearranged into the form of a fugue, was the feature number. His metamorphosis was played with that breadth and those tonal effects which differentiate the Polish artist from other great pianists.

Rosenthal made this announcement, after saying he will return to Spokane in two years: "In three or four years I intend to stop playing in public and will devote my time to composing."

Pullman, south of Spokane, is making elaborate preparations for its music festival, May 1 and 3, when artists of national repute, choruses of school children, college students and orchestras, singing societies and State bands from various parts of the Inland Empire will present the Mendelssohn oratorio, "Elijah," under the direction of Prof. W. R. Strong. May 1 will be devoted to chorus work by the children of the public schools. The afternoon of May 2 will be given over to a concert by the college orchestra and the oratorio. In the evening Mendelssohn's oratorio will be given by the college chorus of 150 voices, with visiting artists as soloists, and an orchestra of thirty-five pieces. The artists' concert, on the afternoon of May 3, will be by the soloists. The choral concert in the evening will be the crowning event of the festival. This will be given by choruses from Spokane, Coeur d'Alene, Colfax, Ritzville, Cheney, Rosalie, Genesee and the two Pullman choruses. In this concert each chorus will render numbers of its own selection and four numbers will be given by the choruses combined, with the accompaniment of the State College Band of forty-five orchestral pieces.

Heinrich Eilers, head of the piano house bearing his name, announces that he is planning a great temple of music for Spokane. The structure, which will be centrally located, is to be devoted exclusively to music and art, and will have chambers and an auditorium for private and public concerts.

What promises to be one of the largest gatherings of musical talent in Spokane is the benefit planned to be given

for Hattie Kirchner, violinist, and George Kirchner, cellist, daughter and son of Adolph Kirchner, director of Kirchner's Spokane Military Band, in the Spokane Theater, on the night of Friday, May 3. They will leave for New York the first week in May, sailing for London, England, and going thence to Germany to study at Leipsic four years.

Preliminary steps have been taken by F. W. King, president of the 150,000 Club, to organize a symphony orchestra in Spokane. He has sent notifications to local musicians interested in a permanent musical organization, and it is expected an orchestra of from forty-five to sixty players will be formed.

The musicale in Masonic Temple by Katherine Finn Kelley, soprano, a newcomer in Spokane, was largely attended. She was assisted by Jessie Rice, pianist; Carl Grissen, violinist, and Hans Dressel, cellist.

**Manuscript Society Concert.**

The third concert of the season of the Manuscript Society of New York was given in the society's new and elegant quarters in the National Arts Club Building. President Sealy's new string quartet was represented by two movements, good music, well played by Messrs. Saslavsky, Martoune, Schnitzler and Sorlin. Mabel W. Daniels, of Brookline, Mass., had a group of five songs, very melodious things, of which she wrote the text as well. Sung by Edith Chapman-Gould, they made distinct and true effect, the composer playing the accompaniments. Mrs. Gould's voice was fresh and clear, and she sang them from memory. Gustav L. Becker composes for piano, voice and violin, and Lotta Davidson played his second romanze with sympathetic insight; the work is dedicated to her. Constance King, contralto, interpreted "A Cradle Song" and "By the Brookside," composed and accompanied by Dr. S. N. Penfield, winning much applause, which was double tribute to the songs and the singer. A pastorella for oboe, with string quartet background, by Ernest Carter, was pretty music, the oboe sounding well in the hands of Signor Rabu. Mr. Carter's minuet, for string quartet, closed the program vivaciously. A program note announces that on Saturday night, April 13, there will be a "Ferrata Evening," all the compositions to be sung and played being by Dr. Chev. G. Ferrata, the composer participating.

**Ganz Played the Paur Concerto in Pittsburgh.**

PITTSBURGH, March 27, 1907.

Rudolph Ganz played Emil Paur's piano concerto at the eleventh pair of concerts with the Pittsburgh Orchestra at Carnegie Hall last week. This concerto was given in October, 1906, in Berlin, by the Philharmonic Orchestra, Mr. Paur conducting and Ganz at the piano. Luigi von Kunits, in writing the descriptive notes for the program, justly said that the exceptionally difficult passage work of this number, as well as the intricate orchestral scoring—two qualities for which Mr. Paur's work might be compared to the concertos of Brahms—would probably retard for a time its popularity with performers, in spite of its broad melodic outlines and highly effective technical display. Mr. Ganz's beautiful rendition of Mr. Paur's difficult concerto added greatly to his laurels. Both Mr. Paur and Mr. Ganz were recalled many times. For his second number Ganz played "Capriccio," by Brahms, and two rhapsodies, op. 11, by Dohnanyi. The orchestral works were Rubinstein's "Dramatic" symphony; ballet suite, No. 1, by Gluck-Mottl, and Liszt's "Mephisto" waltz.

Carl Retter gave the free organ recitals Friday evening, March 16, and Saturday afternoon, March 17, at Carnegie Hall.

The Euterpe Musical Club, of Allegheny, devoted Monday evening to the music of Pittsburgh's well known composer, Ad. M. Foerster.

Lhévinne will give a recital in Conservatory Hall, Dithridge street, Monday evening, April 8.

Sydney Hamilton, the pianist, organist and teacher, arranged the excellent program of the musicale given at the Pennsylvania College for Women on the evening of March 14. Lucille Roessing, Jane Lang, John L. Roberts, Mrs. Ernest and Ina Few were among the singers.

The third concert of the Mozart Club's twenty-ninth season was given in Carnegie Music Hall Tuesday night of last week. Benedict's cantata, "The Legend of St. Cecilia," and the "Thirteenth Psalm," by Liszt, were the works rendered. The soloists were Gertrude Clark, soprano; Winifred Reahard, contralto; Cecil James, tenor, and Watkin Mills, basso. The Pittsburgh Orchestra provided the accompaniments.

E. L. W.

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## CHICAGO.

CHICAGO, Ill., March 30, 1907.

The twenty-fifth program of the Theodore Thomas Orchestra was as follows:

Overture to the Marriage of Figaro.....Mozart  
Symphony, G major (B. & H. Ed., No. 13).....Haydn  
Concerto for Violin, A major, op. 45.....Sinding  
Selections from Parsifal.....Wagner

- Vorspiel.

Good Friday Spell.

Transformation Scene and Glorification.

Francis Macmillen, soloist, played the extremely brilliant and effective concerto with fine aplomb. The technical difficulties were superbly mastered and the whole characterized by a broad, authoritative conception.

The soloists for the twenty-seventh program, which will be a Brahms program, will be Ludwig Becker and Bruno Steindel, who will play the concerto for violin and cello, op. 102.

On April 19 and 20, Hugo Heermann will be the soloist, playing the Strauss concerto for violin.

Marie Hall, the English violinist, will give two violin recitals at Orchestra Hall on April 3 and 7, under the auspices of the Daughters of St. George.

Much interest is felt in the musical world in the forthcoming concert of the Apollo Musical Club, Harrison Wild, conductor. Bach's "Passion Music" (St. Matthew) will be sung by a chorus of 350 voices, assisted by the entire Theodore Thomas Orchestra, and the following soloists: Corinne Rider-Kelsey, soprano; Janet Spencer, alto; Nicholas Douty, tenor; Hans Schroeder, baritone; Herbert Witherspoon, bass.

Sibyl Sammis will be the soprano soloist at the organ recital to be given by Clarence Eddy in dedication of the new organ of the North Shore Congregational Church, on April 1.

Emil Heermann, violinist, son of the celebrated violinist, Hugo Heermann, will be heard in recital, assisted by John B. Miller, tenor, on April 25, at Music Hall. On May 2 Mr. Heermann and Ernesto Consolo, pianist, will be heard in an ensemble program at Music Hall.

The last concert of the season under Mr. Neumann's direction will take place at Music Hall, Sunday afternoon, April 28, when Rudolph Ganz will give his farewell piano recital before his return to Europe. Mr. Ganz has prepared an entirely new program for this recital.

The Kneisel Quartet will give the last concert of a series of four at Music Hall, April 14, when Rudolph Ganz will be the assisting artist. This will be the last appearance in America of Alwin Schroeder, the popular and, no doubt, the greatest cellist we have in this country.

Francis Rogers' song recital at Music Hall, on March 24, was one of the social, as well as artistic, Sunday afternoon events of the season. Mr. Rogers sang a varied and well made program in his usual fine style, and received many encores. The accompanist was Miss Scheib.

John B. Miller, who is the possessor of a tenor voice of rare volume and sweetness, was heard to excellent advantage by an appreciative audience at the auditorium of the Y. M. C. A., St. Louis, March 23. Mr. Miller sang numbers from the works of Handel, Brahms and Franz, from Hildach, Tours, Salter, Hammond and Kroeger, and the visiting artist was most enthusiastically encoed after each number. Ernest R. Kroeger, of St. Louis, was accompanist for Mr. Miller.

Garnett Hedge, the tenor, has been a very busy man in the concert field the past few months. The following are some press opinions of this estimable artist:

Garnett Hedge, the tenor, who possesses an oratorio voice, sang with beautiful tone quality and interpretation. The rendition of "Behold and See" was marked by an artlessness that called for cordial applause and the vocalist was required to bow his acknowledgments several times.—Galesburg, Ill., Evening Mail.

The work of Garnett Hedge of Chicago was of the highest order. Possessed of a tenor voice of unusual quality, he also brought an understanding of his theme to bear that made his work a delight to his hearers.—Kankakee, Ill., Daily Gazette.

Garnett Hedge, the tenor, is an oratorio singer possessing a splendid voice and an unusual knowledge in oratorio traditions. He is an artist. His best work was probably in his opening number, "Comfort Ye My People," which made a good impression with the audience.—Indianapolis, Ind., News.

The song recital by Marion Green at Auditorium Recital Hall, on March 28, was one of the most interesting events of the musical year. The possessor of a basso cantante voice of exceptional beauty of timbre, flexible, resonant, smooth, and of sustained power, and gifted with a temperamental, virile and musicianly, with a keen sense of the dramatic, Mr. Green's interpretations were of a highly artistic order and thoroughly enjoyable. Following is the complete program: Prologue, "I Pagliacci," by Leoncavallo; "I Know a Hill," by Whelpley; "She Rested by the Broken Brook," by Coleridge-Taylor; "Recompense," by Hammond; cycle, by Bantock; "Mother o' Mine," by Tours; "Thistledown," by Adele Aus der Ohe; "A Bird in the Wood," by Frank van der Stucken; "Rolling Down to Rio," by German; serenade, by Wade; "Killiecrankie," by Wetzler; Scotch ballad, by Fisher. Jeanette Durno Collins was accompanist for Mr. Green.

Carolyn Louise Willard was the soloist with the Theodore Thomas Orchestra at the last Mandel Hall concert of

this season. Miss Willard played the Liszt E flat concerto in a brilliant, finished style, with much repose and surety of technic. Miss Willard was enthusiastically recalled, and as an encore played Howard Brockway's capriccio in F.

Three very interesting compositions by Heniot Levy, of the faculty of the American Conservatory, were played on March 28, at Kimball Hall. A trio for piano, violin and cello, by Mr. Levy, pianist; Charles Morenhont, violinist; Horace Britt, cellist; variations, op. 1, "Phantasy pieces" for piano, played by Mr. Levy, and concerto for piano, op. 5, C minor, played by Mr. Levy, and second piano part played by Silvio Scionti.

The Columbia School of Music will present the following named pupils in recital on April 6: Blanche Colby, Bertha O. Boeker, Bessie Price, Harry T. Longstreet, Esther Erickson, Madge Clarke, Oscar Kaufmann, Verne Scully.

On April 2 Winifred Wallace Lamb, a member of the faculty, will give a piano recital at Cable Hall.

Glenn Dillard Gunn announces a series of five recitals to be given by his advanced pupils. The first will be played by Helen Tenny, at Cable Hall, on April 3; the second, on April 13, by Effie Haarvig; the third, on April 17, will be an ensemble program; the fourth, on April 23, will be given at Auditorium Recital Hall, in the evening, by Lillian Battell; the fifth, on May 15, will be an ensemble program. Mr. Gunn will give a recital at Lafayette on April 2. This will be Mr. Gunn's third return engagement at Lafayette this season. Mr. Gunn's program for this recital will be entirely of modern compositions of French, Russian, German and American writers. Debussy and d'Indy will be represented by numbers which will receive their first American hearing.

Robert Boice Carson will present the following pupils in song recital on April 1, at Kimball Hall: Litta Rueger, soprano; Mayme Baldwin, contralto; Harry Sievers, basso.

Clarence Bird, a young and interesting pianist, played the following program at the James Millikin University, Decatur, on March 26: "Pastorale Varie and Gigue," by Mozart; "Variations Serieuses," by Mendelssohn; Nocturne, op. 62, No. 2, fantasia, waltz, op. 64, No. 1, scherzo, B minor, by Chopin; "To a Water Lily," by MacDowell; valse scherzo op. 7, by Tchaikowsky; Arabesque, by Leschetizky; valse caprice, "Nachtfalter," by Strauss-Tausig. Mr. Bird was enthusiastically received by his audience, and received many favorable comments from press and public. The Decatur Review said: Mr. Bird's manner on the stage though abrupt, is nevertheless pleasing. His playing was that of the master, his touch and technic being both delicate and firm. In the Arabesque, by Leschetizky, he displayed wonderful technical ability as well as temperament. It is safe to say that those who did not hear Mr. Bird last night missed one of the best musical

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events of the year. Mr. Bird plays for the University of Wisconsin on April 10, and later in the month will give a recital at Madison and in May at Battle Creek.

Herbert Miller, baritone; Helen Allyn, soprano; Stella Benzon, violinist, will give a concert at the South Shore Country Club on March 30.

Arthur Burton will sing for the Amateur Musical Club at their last concert to be given on April 1.

Virginia Grey Estill, soprano, will give a song recital in Cable Hall on April 23.

The following named pupils of Effie Murdock, organist, and Ragna Linne, vocalist, of the American Conservatory, will be heard in recital at Kimball Hall on April 6: Raymond Martin, Margaret Huff, Laura Copp; Sara Lawrence Beals, Ellen Jones, Emma Wilson, Ora Johnson, Lillian E. Daube, Helen Davis and Mrs. Beals.

A specially interesting musical program has been arranged for the Easter service at Plymouth Congregational Church. At the evening service Elaine de Sellem will sing "Easter Song," accompanied by violin, cello, harp and organ.

The following named pupils of Alta Beach Edmonds have been engaged for Easter services: Ethel James, soprano; Julia Hastings, contralto, will sing at Creor Presbyterian Church; Edith Atkinson, contralto, will sing at the Grand Boulevard Church of Christ, and Lois Shannon, soprano, at the Church of the Messiah.

A pupils' musicale of a high order was given at Music Hall this afternoon by the Chicago Musical College. G. G. Gabriel, pianist; Iva Hurley, soprano; Charles Gutzwiller, violinist; Dolly Dietrich, pianist; Sol Cohen, violinist; Rebecca Neff, soprano; Wally Heymar, violinist; Clara Schroeder Peaslee, soprano; Dora Hershenow, pianist, gave the program, which reflected great credit on both students and teacher.

The Beethoven Trio will give their final concert at Martine's Hall on April 3. This trio is composed of Jennette Loudon, pianist; Otto B. Roehrhorn, violinist; Carl Bruckner, cellist. The trio will be assisted by George Dasch, viola, and Mary Peck Thomson, soprano.

EVELYN KAESMANN.

#### A Savage Item.

Henry W. Savage arrived in Naples last week, and three days later sailed for Greece. This week he will be in Constantinople.

#### Atlanta's Music Festival.

ATLANTA, Ga., March 31, 1907.

It is now definitely decided that Atlanta will have a music festival, beginning May 29 and ending June 1. There will be four concerts. The festival will be given in the Ponce de Leon Auditorium, which seats some 6,000 persons and has unexceptionable acoustic properties.

The management of this high enterprise has been entrusted to Dr. J. Lewis Browne, who will have the liberal and enthusiastic financial and moral support of Atlanta's wealthy devotees of music, and will receive the earnest co-operation of the Atlanta Music Festival Association. All the money needed for carrying out the festification scheme on broad and liberal lines already is secured; so there will be no uncertainty regarding the necessary financial backing.

Benefiting by the experience gained in connection with the festival of two years ago, Dr. Browne will arrange a remarkably low scale of prices, as follows:

Twelve hundred seats will be sold for \$3 for the season of four performances, or at a rate of 75 cents a seat for each performance.

One thousand seats will be sold for \$4 for the four performances, or at a rate of \$1 for each performance.

One thousand seats will be sold for \$5 for the four performances, or at a rate of \$1.25 for each performance.

For these prices there will be a trained chorus of two hundred and an orchestra of fifty, selected from the Cincinnati Symphony Orchestra.

Dr. Browne says that the Ponce de Leon Auditorium is equalled in acoustic properties by only one other such hall in America, and that is the Salt Lake Tabernacle, where a pin can be heard to drop from the furthest seat.

The forthcoming festival is exciting much interest in musical circles, and its success is a foregone conclusion. I am not in position at this writing to send a complete list of the singers and instrumentalists who will take part in the festival.

The Evening Journal publishes a leading editorial article commending the enterprise and praising Dr. Browne's work:

It goes without saying that the festival could not be in better hands than those of Dr. Browne. This is not merely a passing tribute, but a simple statement of facts which have already been abundantly confirmed in the past. The orchestra, the chorus and the artists will be the best that can be secured, and the program will be arranged with a just balance between the established classics and the lighter compositions which are popular without being tawdry, as it were. The indications are that the May Music Festival will be the most delightful and the most successful in the history of this great movement. Atlanta is rapidly becoming one of the recognized musical centers of the South, which, when you come down to the plain truth, is a distinction of which very few cities can boast.

It is something of which we should be proud, and it is due ourselves that we maintain and extend these uplifting claims.

E. W. N.

It is announced by Dr. Browne that these singers have been definitely engaged for the festival:

Madame Schumann-Heink, contralto; Bessie Abbott, soprano; Charlotte Maconda, soprano; George Hamlin, tenor; Campanari and Claude Cunningham, baritone. The instrumental soloists have not been chosen.

GATE CITY.

#### Stanhope-Wheatcroft Matinee.

The recent students' matinee at the Casino by the Stanhope-Wheatcroft Dramatic School was very successful. A scene from "Romeo and Juliet" was enacted by Robert J. Lance, Lawrence Craddock, Edward Lea and Stanhope Wheatcroft. Five one act plays, "Modern Love," by Frances E. Johnson; "The Turn of the Road," by Julia White; "Look at That Clock," by Paul Marion; "Dream Faces," by Wynn Miller; "The Marble Arch," had casts made up of the following: The four actors who took part in the scene from Shakespeare's love tragedy, and Grace Winslow, Virginia Howard, Georgia Griffin, Margaret Brewster, Grace Gould, Mabel Henderson, Katharine Milbrey, Fannie Harte, Hugh Wynne, Vivian Grill, Frankie Hill, Jane Gray, Lucille Austin, Hope Loring, Beatrice Arin and Rena Dair. Edward B. Lally was stage manager and Mr. Engel was musical director.

#### Victor Harris Conducts.

The Wednesday Morning Singing Club, of which Mrs. Henry Seligman is the president, gave its spring concert, under the direction of Victor Harris, in the ballroom at Delmonico's, Saturday, March 23. The club consists of a chorus of fifty voices and sang its difficult and effective program with great beauty of tone and exquisite finish. Special interest attached to the concert, owing to the first performance of Arthur Foote's new cantata, "Lygeia," written for this club and dedicated to Victor Harris. Hans Kronold, violoncellist, and Bertram Fox, accompanist, assisted. Victor Harris, as usual, was very effective as conductor.

#### Jahn Engaged for Musical Festival.

E. A. Jahn, solo baritone of Dr. Parkhurst's church, Madison Square (where he has been re-engaged for the coming church year), has been engaged for the South Carolina Music Festival in May, when he will sing all the bass solos. Returning, he will sing at a number of cities. He will sing twice in Brooklyn during the current month.

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## FLORIDIA'S SYMPHONY

## PLAYED IN CINCINNATI.

CINCINNATI, March 28, 1907.

A widespread interest was centred last Friday afternoon at the Symphony concert in the first performance at Music Hall of Pietro Floridia's symphony, D minor, under the composer's direction. The conviction was readily made that Cincinnati has a really great composer in their midst. A work of such magnitude and importance has not been heard here for a long time. It has all the ingredients of classic merit and construction, with an intensely modern dress, that is as refined as it is original. Perhaps in snatches here and there of easily flowing melody, or in the striking concatenation of the four symphony movements of the finale, there is a suggestion of the blue Italian sky—otherwise the symphony, with all its adherence to classic form, is as modern in type as can well be imagined. The influence of Wagner is perhaps more distinctly felt in the third movement, particularly in the etherial phrases of the violins and woodwind at its close. But apart from the influence to which all modern composers, including Strauss, Schillings and others, pay tribute, there is in Mr. Floridia's symphony a delightful congeniality and originality. There are no edges to the harmonization, and the flow of ideas is as fresh and buoyant as that of a mountain stream. The working out of the scherzo, which the composer has designedly transferred from the third to the second movement for the purposes of greater contrast, following the D minor allegro of the first movement, is refreshingly beautiful and grateful. Its spontaneity shows an exceptional musical nature, endowed with the gift of invention. The simplicity of the material is as remarkable as the naturalness with which it is worked out. The last movement has a festive and exuberantly joyous character. The four distinct moods of the symphony are ingeniously differentiated and contrasted—all with plastic force and musical swing.

While the symphony manifests the master of modern orchestral resources, there is a pleasing absence of pedantry or conventionality. There is not the slightest attempt made for what the Germans call "grabbing after effects." The entirety of impression is that of masterful ideas and a masterful resource of expressing them beautifully and convincingly. There is no interruption to the message. It speaks clearly and flowing from the beginning to the close.

Mr. Floridia was overwhelmed with applause by the audience.

The orchestra, under Mr. Floridia's direction, played the symphony with every responsiveness to the requirements of its contents. Somehow, the Symphony Orchestra, now that it so soon is to be a history of the past, plays as it never did before. It has become a plastic, elastic body, with swing and poetry and nuance in every fiber of it. The first movement was given with tensely dramatic periods—unctuous crescendos and compelling contrasts. The scherzo was characterized by particular lightness and happiness of mood. Both the woodwind and violins showed the finest quality. All the orchestra's forces came into play in the finale and were nobly sustained, a magnificent climax being secured at the close.

An enchanting reading was given the "Freischütz" overture, under Mr. Van der Stucken's direction. The familiar composition was given a new romantic interest. The horn passage in the introduction was exceedingly beautiful—not marred by the slightest defect. All the divisions played with lightness and finish, and the closing movement was given with great piquancy and brilliancy.

The closing number, "Tod und Verklärung," by Richard Strauss, was one with which the Symphony audience had become acquainted before. It represents Strauss at his best, with less effort for dissonance and an agreeable vein of tender, lofty melody. The orchestra was well in hand in the meaning of the composition, and under Mr. Van der Stucken's direction gave it poetic expression—the "Verklärung" part at the close being played with a devout, inspirational mood. Louise Homer, the soloist, sang Liszt's "Lorelei," Schubert's "Die Allmacht," both sung with the German text, and an aria from "Samson and Delilah," sung in French.

Lifted out of common interest to substantially the plane of a professional event of distinction was the concert last Tuesday night by the Hahn Students' Orchestra in the Odeon under Adolf Hahn's direction. The orchestra, entirely composed of students' material in the violins, was augmented by violas, cello and basses from the Symphony forces. Mr. Hahn proved conclusively that he also is contributing his share toward the training of youthful talent for providing a permanent orchestra, and in this respect irrespective of the exceptional solo talent that he presented, he is fulfilling a noble mission. The orchestra played not only with a fine sense of rhythm, clearness of phrasing and

technical finish, but with a beautiful blending of tone and a high order of intelligence. There was a plastic homogeneousness in the texture of the Haydn symphony (D major) movements. The cheerful, happy mood of Haydn was prominent in the reading and the finale vivace was given with particular vivacity and brilliancy. The mystic sense of Grieg was well maintained in the flavor imparted to the lento and chanson populaire. A novelty with a religiously poetic impression was Gounod's "Hymne à Sainte Cecile," arranged for thirty violins in unison. The miscellaneous orchestral numbers included a love song by Jonás; Handel's minuet, "Berenice," and Raff's "The Mill." The soloists proved the masterful training of their teacher, who is gathering a great deal of the best talent about him. Most matured among these was Ruben Lawson, who, with orchestra, played Svendsen's romance. His tone was large and musical and his style intense. There was no doubt about his temperament. Louise Snider showed exceptional gifts in two violin solos, "Cavatina," by Raff, and a Hungarian dance by Hauser. Her bowing was graceful and energetic, and the Hungarian dance she gave with snap and fire. Esther Crockett played an elegie by Bazzini and mazurka by Wieniawski, showing not only technical facility but warmth of tone. Mr. Hahn is evidently creating a mastery school for the violin, which is attracting students from all parts of the country.

The dramatic department of the College of Music School of Expression gave a performance of "His Excellency, the Governor," at the Odeon last Thursday evening, for the benefit of the Child Labor League of Cincinnati. The principal parts were taken by C. J. Henslee, Harry R. Weber, Robert C. Harris, Frederick K. Stephens, Leroy Fahnestock, Samuel Hall, Walter R. Connolly, Harry Quitman, Margaret Buck, Mathilda Stuebing and Ida B. Radcliffe. The stage direction was under Miss Mannheim.

Lino Mattioli, the distinguished voice teacher of the College of Music, expresses thorough satisfaction over this year's class, and as a result of the excellent progress made by each individual, he is contemplating several evening recitals for the near future.

Lucy Logan Desha, a former pupil of Lino Mattioli, of the College of Music, and now director of the voice department in a leading Alabama college, recently gave a recital before the Ladies' Musical Club of Tuscaloosa. Miss Desha



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February, March, April



writes that she expects to return to the college for the summer term.



The eighteenth recital by College of Music students, held at the noon hour on Saturday, in the Odeon, presented a program of unusual interest. The participants were Ethel Wolf, G. Bain Frank, and Augustus O. Palm, pianists; Ida Alvis, soprano; Charles Wagner, violinist, and Laverna Asken, elocutionist, pupils respectively of Romeo Gorno, Louise Dotti, José Marien and Miss Mannheimer.



The third College of Music Chorus and Orchestra concert will be given on April 18, in Music Hall. The program presents many interesting novelties to local music lovers, among which will be an aria from Pietro Florida's first opera, "Maruzza." The work was composed by Florida when he was quite a young man, and despite the fact that it has been performed over 1,000 times in various parts of Europe with signal success, America is to be given its first taste of it at the coming concert. On this occasion Helen Brown, a gifted young singer and pupil of Signor Florida, will sing the aria. All desiring invitations are requested to follow the usual custom of sending addressed stamped envelope to the College of Music.



A trio from the College of Music, including Madge Macgregor, violinist; Ruth Woodford Morgan, soprano, and Ethel Lewis, pianist, assisted in the program given at the Jewish Settlement recently. The young ladies acquitted themselves creditably and were compelled to respond to several encores. The Misses Macgregor, Morgan and Lewis are pupils respectively of José Marien, Lino Mattioli and Albino Gorno.

J. A. HOMAN.

#### Saengerbund to Sing for Brooklyn Institute.

The Brooklyn Saengerbund, Hugo Steinbruch conductor, will give a concert at Association Hall, Brooklyn, Thursday evening, April 11, under the auspices of the Brooklyn Institute. Marie Nichols, violin, and Louise B. Voigt, soprano, will assist. The chorus will sing "Gebet vor der Schlacht," by Himmel (which is said to be President Roosevelt's favorite German song), and other modern choruses and folksongs. Madame Voigt will sing modern German songs by Hoffmann, Hildach, Hegar, Brahms and Ries.

#### Endorsements and Congratulations for Sweet.

George Sweet, who is soon to establish a school of music and opera at Florence, Italy, has received many letters of endorsement and congratulation from managers and others prominent in the musical world of America. All express their high regard for Mr. Sweet as a teacher of singing, and while regretting his departure from New York, congratulate him on the fine success his pupils have won in this country and Europe.

Heinrich Conried, director of the Metropolitan Opera House, who has heard a number of Sweet pupils, and engaged several who had studied with this master, wrote as follows:

MR. GEORGE SWEET,

489 Fifth Avenue, New York.

DEAR MR. SWEET—I am very sorry to learn that you have decided to leave this country; on the other hand, however, congratulate vocal students abroad, who will have the opportunity to reap the benefit of your decision.

With my sincere wishes for your further success, believe me,  
Very truly yours, HEINRICH CONRIED.

Here is an extract of a letter from George W. Chadwick, director of the New England Conservatory, in Boston:

I saw a good deal of the American voice students when I was in Florence, in the winter, and I know that there is much room in Florence for a teacher and adviser of exactly your experience and ability.

I wish you the greatest success in your enterprise, and should we have any students who are headed in that direction, I shall do my best to have them put under your care.

George Wilson, manager of the Pittsburgh Orchestra, expressed his pleasure, and also sorrow, in these words:

Glad to know of the plan, which will mean so much to good singing, but sorry we are to lose you.

The Rev. Dr. De Lancey Townsend, rector of All Angels Church, New York, added this greeting:

You are to be congratulated upon your return to such a congenial artistic atmosphere. I hope that you will be very successful.

Wilson G. Smith, the critic and teacher, of Cleveland, Ohio, concluded his letter with these lines:

I regret to learn of your leaving this country for Italy, for we can hardly afford to lose artists and teachers of your caliber. Our loss, however, is Italy's gain. I can only express my regret at your departure, adding thereto my best wishes for a success commensurate with your eminent ability.

Gerhard Heintzmann, the piano manufacturer, of To-

ronto, whose daughter has been a pupil of Mr. Sweet, concluded his letter with this salutation:

I heartily wish you all the success you deserve in your return to Italy, and I am sure there will be no doubt of this, as your ability and standing will assert itself, no matter in what field.

With kinest regards from Mrs. Heintzmann, as well as my daughter.

Here are a few words from Marshall P. Wilder:

When my little Grace grows to girlhood I hope she will be able to have you give her lessons. Bless you, old man, and may your stay in Florence be successful.

Dr. F. Ziegfeld, president of the Chicago College of Music, in a letter to Mr. Sweet, expressed this opinion of his ability:

I learn with deep regret that you have decided to transfer your valuable services as vocal teacher to the other side of the Atlantic. We have too few teachers of your caliber in this country to take lightly the removal of any one of them. The one benefit of your plan, however, is that those American students who wish to study abroad will know where to turn for the proper instruction in voice and operatic coaching.

Accompanied by a class of pupils and a chaperon, Mr. Sweet will sail from New York for Genoa on May 9. Mrs. Sweet and Master Clinton Sweet will follow on a later steamer.

## Had Terrible Eczema

**Caused Intense Suffering—Grew Worse Under Best Medical Treatment—Skin Now Smooth as Ever. Used Cuticura Remedies.**

"Some time ago I suffered terribly with eczema, and I had the best medical attendance, but the more medicine I took the worse it seemed to get. I kept on with medicine for about five weeks until I saw the Cuticura Remedies advertised, and I at once purchased the Cuticura Soap, Cuticura Ointment, and Cuticura Resolvent, but had not the slightest hope of them curing me. After I had used the first set of the Cuticura Remedies I saw the improvement, and in just six weeks my skin was as smooth as ever. I advise any one suffering from this terrible disease to use the Cuticura Remedies. Henry J. Stolljes, 132 Spring St., Charleston, S. C., June 12, 1906."

# TRANSCONTINENTAL TOUR

SEASON 1906-7

Direction: HENRY WOLFSOHN

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# Sergei Kussewitzky, Contrabass Virtuoso.

In these days of enormous overproduction in every form of musical art, the man who looms up among his fellows, who stands in a class all by himself, must indeed be an extraordinary artist. Such a one is Sergei Kussewitzky, the great Russian contrabass virtuoso. Some will argue that it is not so difficult to be unique as a performer on the contra bass as it is on the piano, violin or cello because there is practically no competition in this branch of virtuosity, the contrabass never having been popular as a solo instrument. The very fact that Kussewitzky has made of this "clumsy mastodon of the group of stringed instruments and extraordinarily sympathetic singer," in the words of Tschetschott, the celebrated Russian music critic and litterateur, shows what a remarkable musical personality he is. Had Kussewitzky studied the cello or violin, no doubt he would have been one of the greatest performers of all time, but he has done more than this, he has popularized an instrument hitherto considered impossible for solo work.

Kussewitzky is not a successor of Bottesini, the famous Italian bass viol virtuoso, although he has often been called "the second Bottesini," for want of better comparison. Bottesini played on a small sized three string bass which he tuned to fifths, while Kussewitzky plays on a full sized regulation orchestra bass with four strings, tuned to fourths. This makes both the tone production and the execution far more difficult than it was on the instrument of the Italian. Bottesini was a great performer and he earned enduring fame, but he was chiefly a virtuoso of the old school, whereas the Russian is an artist and musical through and through. What first strikes one so forcibly in his playing is the beauty of his cantilena; one cannot understand how it is possible to draw such a sweet, pure, singing tone from an instrument of such huge proportions. But Kussewitzky's phenomenal execution on the ponderous fingerboard astonishes even more yet, for the ease with which he compasses the enormous distances baffles description. He is a past master of all the difficulties and intricacies of his chosen instrument.

As a musician and artist he at once wins the admiration and respect of all; his conception is true to the composer and his delivery is soulful and impassioned. All in all, Sergei Kussewitzky is one of the most extraordinary musical personalities of our day. His success in Germany has been no less than in his native Russia, as will be seen by the following criticisms:

"On Friday last, Sergei Kussewitzky, professor at the Moscow Philharmonic Conservatory, gave a concert at the Singakademie. He is a remarkable personality and handles his full contrabass with such virtuosity that, without looking, one might believe one was hearing a cellist instead. I have only once before remarked such an extraordinary finish on the same instrument, and this was in the case of Giovanni Bottesini, who made a world wide name for himself and was hitherto held to be without compare. It is not only his surprising technical knowledge that makes Kussewitzky so very attractive for us, but primarily his refined musical qualities, to which must be added an astonishing fullness and richness of tone. He gained a well deserved success.—Vossische Zeitung, Berlin, March 29, 1903."

"On the same day a remarkable performance took place at the Singakademie, where a Russian contrabass virtuoso, Sergei Kussewitzky, gave a concert. In a former period the contrabass was known as a solo instrument; but for us it, like so many another, was incorporated into the orchestra and its appearance in a concert hall regarded as a curiosity. As a consequence, the literature is somewhat restricted, although masters such as Handel and Haydn have written for the contrabass. Herr Kussewitzky achieved his greatest successes with more modern compositions, partly his own. He has the art of producing a soft, clear and full tone on his simple bass viol, especially in the tenor positions. But even more surprising than his celerity in fast passages, than the certainty of the flageollets, is the purity of his intonations, which left nothing to be desired even in the lower positions. A great amount of interest was taken in this uncommon virtuoso, who was compelled to make several additions to his program.—Berliner Tageblatt, Berlin, March 31, 1903."

"We heard a contrabass virtuoso in the Singakademie on March 27, Herr Sergei Kussewitzky, professor at the Moscow Philharmonic Conservatoire. Since the celebrated Italian contrabassist Bottesini made his appearance more than two decades ago as a soloist on this instrument, no other representative of this largest stringed instrument had shown himself other than in orchestra. Herr Kussewitzky

has proved by the extraordinary virtuosity with which he handled this instrument, apparently so little fitted for concert work, that it only needed the right man to win golden opinions for the contrabass. And the Russian artist is indeed a master, a musician of deep, technical knowledge and unbounded fine feeling. It is natural that to free the contrabass from the deep spheres of the tones appointed to it in orchestral work, the tenor position had to be unfolded for it in solo work, and in this position the difficulties are so great that only a master gifted with the very finest sense of hearing could produce laudable work. The Russian, secure in these necessary qualities, has a refined, full tone, and the surety with which he reproduces the slumbering passages in the upper positions is absolutely admirable.—National Zeitung, Berlin.

"A virtuoso on the contrabass was heard yesterday in the Singakademie, Herr Sergei Kussewitzky. The time when another artist on this instrument not usually regarded as suitable for solos earned laurels and wealth in the concert hall—the Italian, Bottesini—lies about a quarter of a century behind us, but nevertheless many of us may yet remember the sensational performances of this musician. Herr Kussewitzky seems called to freshen these recollections. He handles his instrument with the same finish, and, inasmuch as he uses an ordinary contrabass of normal size, while Bottesini made his work easier by playing on a somewhat smaller make, it is quite likely that Kussewitzky is even superior to his celebrated predecessor. If one did not see the man and his instrument, one would believe he heard a violin cello of great and pure tone. Only the very deepest passages remind one in their more massive tones of the real nature of the instrument. Herr Kussewitzky's technique is just as good as his tone. The thumping passages in the higher and highest positions, given with such power and ease, were especially applauded. The artist, who gave a Handel concerto, Bruch's "Kol Nidrei" in his own transcription, and four smaller pieces, two of which were his own compositions, received the liveliest ovations from his numerous audience.—Berliner Börsen Courier, Berlin.

"All those who attended the concert yesterday (Friday), given by the contrabass virtuoso, Sergei Kussewitzky, Moscow, do not need to complain of a lost evening. Herr Kussewitzky has an undoubted right to be heard publicly, for his art in the manner of handling this largest of all stringed instruments is great in every degree. He called forth a splendid tone, agreeable even in forte, from the bass viol. It is in the nature of such contrabass productions that the upper positions, in which the violoncello, too, unfolds its highest art, are principally used. With the higher positions the difficulty of a pure intonation and reliable technic also grow in force, and only a born musician, gifted with an excellent ear, can count on an honorable success under these circumstances. Such a one was gained by Herr Kussewitzky. In the Handel concerto, the Bruch "Kol Nidrei," in two of his own compositions, in a pretty berceuse by his celebrated Schwerin colleague, Laska, and a neck-breaking tarantella by Bottesini, the past master of contrabassists, he unfolded a tremendous virtuosity, which carried his audience away in stormy applause.—Berliner Lokal Anzeiger, Berlin, March 28, 1903."

"The appearance of the two Russians, Sergei Kussewitzky and Sergei Mamontoff, on Friday afforded a rare opportunity of hearing the contrabass as a solo instrument on the concert platform. Besides, Herr Mamontoff, who proved himself a pianist of good musical qualities, the first named artist evinced himself as a remarkable virtuoso on the contrabass. He not only possesses splendid technicalities, but fascinates as well by the nobleness of his tones, his warm, expressive cantilena and the aristocratic, artistic direction of his playing. I well remember the art of the Schwerin virtuoso, Laska. This young Russian can be absolutely placed on the same footing with this celebrated master of the contrabass.—Deutsche Tageszeitung, Berlin, April 1, 1903."

"It is known that the contrabass forms the foundation of every stringed orchestra. It has always been regarded with a touch of comicalness from the standpoint of a solo instrument, and the cases where it was considered quite in a line with others are few and far between. Years ago a contrabassist, Bottesini, created a sensation with his instrument, and quite recently the Moscow professor, Sergei Kussewitzky, has concertized in the Singakademie. He proved himself an artist without comparison. Even in the upper positions this remarkably built instrument proved

that it can vie in sweetness of tone with any lyric tenor. The young Russian proved himself a master both in cantilena and runs, and his feeling found equivalent expression in the Handel concerto, the Bruch "Kol Nidrei," and an own composition.—Berliner Zeitung, Berlin, March 31, 1903.

## A Fine Organ Recital.

In the "Old First" Presbyterian Church of New York, corner of Fifth avenue and Twelfth street, William C. Carl, the organist and musical director, gave a most interesting recital Monday evening of last week. This was his one hundred and twenty-second organ recital in this place. He was assisted by Louise Ormsby, soprano, and Andreas Schneider, baritone. On this occasion a highly interesting program was presented. As is customary with Mr. Carl, he introduced several novelties. The program follows:

Allegro Maestoso, Sonata, op. 8.....Sir Edward Elgar  
Carillon Allegretto (new).....Arthur H. Ryder  
(Dedicated to Mr. Carl.)  
The Doric Toccata.....Johann Sebastian Bach  
Vocal, Inflammatus, Stabat Mater.....Rossini  
Louise Ormsby.  
Sonata, for Organ, in D minor (new).....M. H. van't Kruijs  
Vocal, Honor and Arms, Samson.....F. de la Tombelle  
Andreas Schneider.  
Pastorale (new).....Aloys Klein  
(Novelties for the Organ, Volume II.)  
Le Vendredi-Saint (Good Friday).....F. de la Tombelle  
Vocal, I Know That My Redeemer Liveth, Messiah.....Handel  
Louise Ormsby.  
Fanfare, in F major.....Henri Deshayes

Perhaps the most notable feature of the recital was Mr. Carl's brilliant performance of F. de la Tombelle's descriptive piece. This shows some very florid writing for the organ. It contains three movements, the first of which is entitled "Darkness," the second "The Earthquake," and the third "The Angelic Choir." The composer discloses a high order of musicianship and secures some exceptional orchestral effects by the separate and conjoint use of various stops. This is a tremendously difficult work and requires a master to give it an adequate performance. It goes without the saying that Mr. Carl was fully equal to all demands imposed upon him and gave a masterful performance. Van't Kruijs' new sonata in D minor is a pleasing composition, abounding in effective contrasts. This had never been played in New York before, and proved a very fascinating novelty. Another composition which had not been heard in these concerts was Ryder's "Carillon Allegretto."

It is scarcely an exaggeration to declare that Mr. Carl has introduced more new organ works than any other organist in the United States. Every composer of any merit, either in this country or in Europe, as soon as he completes a new organ composition, sends it to Mr. Carl, and it is not long before it is introduced by him.

Louise Ormsby possesses an agreeable soprano, which she controls easily. She sings with taste and always makes a favorable impression upon her audience.

Mr. Schneider, the baritone, was heard to fine advantage, his rich voice filling all parts of the church.

This paper has so often taken occasion to commend the work which Mr. Carl is doing in these recitals that it is not necessary in this article to enlarge upon this subject. It is noticed that all of the recitals given by Mr. Carl are attended by organists and students of the organ. It always happens, therefore, that this great organist is heard by a very intelligent and musical audience.

Last Monday evening Mr. Carl gave his one hundred and twenty-third recital. He was assisted by Everett MacLachlin, the famous boy soprano; William Harper, the admired basso, and Harry Woodstock, accompanist. This recital, which concluded the spring series, will be fully reviewed in the next issue of THE MUSICAL COURIER.

## Ferdinand Carri's Pupils.

The annual recital of Ferdinand Carri's violin pupils will be given in Mendelssohn Hall, Wednesday evening, April 10, when this interesting program will be presented:

Largo, Allegro Assai, for four violins.....Bach-Carri  
Polonaise, No. 2.....Wieniawski  
Fantaisie Ernani, for two violins.....Carri  
Rondo Papagena.....Ernst  
Concerto, F sharp minor.....Wieniawski  
Air Varié, op. 22.....Viouxtemos  
Serenade, for two violins.....Gounod-Carri  
Fantaisie Appassionata.....Viouxtemos  
Souvenir de Haydn.....Leonard  
Ballade et Polonaise.....Viouxtemos  
Concerto, op. 88, for two violins.....Spohr  
Rondo Capriccioso.....Saint-Saëns  
Nocturne.....Chopin-Carri  
Elfenfant, Etude in Thirds.....Carri  
Largo, for Violins, Piano and Organ.....Handel



## LEIPSIK.

LEIPSIK, March 26, 1907.

The Gewandhaus season of twenty-two concerts has just closed with great performances of Beethoven's eighth and "Ninth" symphonies as one program. The Gewandhaus Chorus was augmented by members of the Lehrer Gesang Verein. The selection of the solo quartet proved especially satisfactory. The voice of Tilly Cahnbley-Hinken, of Dortmund, seems naturally high, and it was not difficult for her to sing this music beautifully. The tenor, Paul Reimers, of Berlin, gave a distinguished interpretation, wherein character, vigor and beauty were all rightly combined. Fräulein Katzmayer, of Vienna, had recently shown her splendid voice and art in the Gewandhaus production of Liszt's "Legend of St. Elizabeth." The baritone, Hans Schütz, of the Leipzig Opera, has been for years one of the agreeable and dependable artists of the city. As a quartet these voices blended unusually well.

The eighth symphony in the Nikisch reading sounds like a pilgrimage back toward Mozart, with its lovely scherzando and minueto. But one remembers still that Beethoven wore large shoes and went with a heavy tread. The "Ninth" symphony was a triumph as given on this occasion. Since the Beethoven composition is so potent with feeling and deeply musical ideas for every voice, how satisfying it was to have a conductor who brought every phrase for those voices to the ear and its full depth of feeling. Once more one says that under this interpretation there is no doubt as to the propriety of a closing chorus. Discussion is then no longer a part of the business of the meeting. On the whole it becomes a fitting occasion to recall who the man Beethoven was and who the man Nikisch is.

The motet service by the Thomaner Chor, March 16, brought Bach's organ prelude and fugue in D minor; Mendelssohn's "Forty-third Psalm," for eight voice chorus; Bach's "So gehst du nun, mein Jesu hin"; Gustav Schreck's Passion song, "Ach, wie ringt des Dulders Seele."

The sixth and last Gewandhaus chamber music program brought the Volkmann E minor string quartet, op. 35; the clarinet quintet in A major, op. 10, by Stephan Krehl, of the Leipzig Conservatory, and the Brahms sextet for violins, violas and cellos. The regular string corps, consisting of Wollgandt, Bümler, Herrmann and Klengel, was assisted by the additional violist, Friedrich Heintzsch; cellist, Emil Robert Hanson, and clarinetist, Heinrich Bading.

The Krehl clarinet quintet has been in print for some seasons, but this was its first rendition in the Gewandhaus. It is a most meritorious work, in so far as Krehl has exercised strong enough mentality to compose a really individual thesis without ever resorting to the brilliant color of the ultra modern. Furthermore, in the first three movements he has used motives not unrelated in form but decidedly different in import, thus shrewdly securing coherency beyond the ordinary. Following up this good work, he has brought more abstract inspiration into the last movement than to any of the other three, carrying the auditor's interest easily to the close. This last movement is marked lento—tema con variazioni—andante. Only in parts of this he has approached tonal and melodic color, suggesting the music dramatic stage, but even here he has kept the character so distinguished and the treatment so thoroughly musician-like as to remain entirely within bounds of the sober school. On a first hearing one does not suspect that a single measure of the entire quintet is there without its just cause for being. It argues a strong man in the field of writers of respectable music. Krehl was born in Leipzig in 1864.

The twelfth and last Philharmonic concert under Hans Winderstein was devoted to Max Schillings' melodramatic setting of Schiller's "Elendschen Fest," Beethoven's "Eroica" symphony and Schillings' melodramatic setting of Von Wildenbruch's "Hexenlied." Ernst von Possart declaimed the texts to the Schillings works. An especially large audience was in attendance. The orchestra had evidently made much preparation for the symphony, for it went most commendably through its various movements, and at the close Winderstein was presented with a large wreath by the proprietors of Albert Halle. Von Possart declaimed both poems from memory and created a deep impression with them. Some days later he returns to the city for a "Parsifal" reading.

The second and last concert by the Munich String Quartet was led by Felix Berber on account of continued illness of the founder, Theodor Killian, a native of New York. The program embraced the Haydn G major quartet, op. 17; the Beethoven C sharp minor quartet, op. 131, and a manuscript piano quintet by Anton Beer-Walbrunn, of Munich. Josef Pembaur, Jr., formerly of the Munich Conservatory, now of Leipzig Conservatory, was the assisting pianist. The organization played well under Berber's leading.

The Walbrunn quintet arouses the reflection that one may compose extremely well at the first decade of the twentieth century without making a very deep impression.

The oratorio and lieder contralto Marie Wirth, of Frankfurt-am-Main, who has been here for some months studying under Mrs. Carl Alves, sang at Halberstadt in Handel's oratorio "Joshua." She will soon sing the contralto part in a performance of Bruch's "Achilles," at Stuttgart. The young artist has a voice of great volume and beautiful quality, now coming under most commendable usage. Her low voice is heroic now after an entire change in the manner of producing it. She sings with feeling and intelligence, so that a good career is opening up for her.

A vocal program was given in Hotel de Prusse, March 16, by pupils of Adolf Perluss, a native of Hungary, who spent some years in New York. The singers were Frau Schütze, Fritz Phillips, Hans Phillips, Doris Meinig, Karl Klunger, Margarethe Rössner and Elsa Neff, of Leipzig; Lily White, of New York, and Moritz Kretschmar, of Pittsburgh. Elizabeth Phillips and Erich Feldweg, of Leipzig, were accompanists. Irene Oliver, of London, assisted with a violin obligato.

The participants showed evidence of generally safe teaching. Of those heard for this report, the baritones, Fritz Phillips and Moritz Kretschmar, were in possession of fine voices under splendid manipulation. Mr. Kretschmar sang the "Pagliacci" prologue, "Blick ich umher," from "Tannhäuser," and "Von ewiger Liebe," by Brahms. Phillips rendered songs by Hans Hermann, Rubinstein, Schumacher, and Schumann's "Beiden Grenadiere." In six songs Fräulein Rössner showed a very good voice under fair treatment. Fräulein Neff, a soprano now engaged for smaller parts at the Leipzig Opera, sang the contralto aria from "Samson et Dalila," transposed, and Schubert's "Allmacht." She has a powerful voice of much attractiveness and a quite dramatic delivery. Except for an unduly noisy way of taking the breath, her singing was highly enjoyable.

E. C. Hedmond, lyric tenor of the Carl Rosa Opera Company, for some years a regular member of the Leipzig Opera, sang the role of Faust as guest, March 15. His last guest appearance here had been as Don José in "Carmen," under Nikisch. The artist's voice is an extraordinary organ in sheer capability of expression within bounds of the purely musical and tonally beautiful. As his musical nature is furthermore of the most refined yet intense order, his singing is to a sensitive ear one of the richest experiences that come up in the Leipzig routine.

Mr. Hedmond's family keeps residence in Leipzig, where Mrs. Hedmond has been for some years a member of the vocal faculty of the Royal Conservatory.

Robert Adams-Buell, of Milwaukee, who has been continuing his piano studies for some seasons under Professor Martin Krause, of Berlin, played a recital in the Künstlerhaus. His program went through the usual range of Bach-Tausig, Mozart, Beethoven and others, this time differentiated by the Grieg carnival, Grieg ballade, Sinding marche grotesque, a MacDowell prelude and a Reger humoresque. The Paganini-Liszt etude in E major and the Liszt Hungarian fantasia concluded the recital. The artist has acquired the facility of a virtuoso and he plays with the full dash of a virtuoso. There is much good reflection in his playing but this attribute is not yet unfailing in so heavy a program as he played here. There were phrases in the Grieg ballade and recitative-like passages in the Liszt fantasia that would have profited by deliberation. Nevertheless the recital was an interesting one and few artists who have been here recently have received so much favor from the Leipzig press.

EUGENE E. SIMPSON.

## German Conservatory of Music Chamber Concert.

At College Hall, March 27, there was a performance by members of the faculty of the German Conservatory of Music of these chamber music works: Sonata in A, S. N. Penfield, the composer, and Hjalmar von Dameck; aria, "Tannhäuser," "Love is a Bubble" (Allitsen), "All Through the Night," Edward Bromberg; trio in B flat, op. 12, J. Lorenz, the composer, H. von Dameck and William Ebner. The clear form and Mozartish swing of parts of the Penfield sonata caught attention, and the work was played spontaneously and effectively, Mr. von Dameck's violin part especially. Mr. Bromberg sang with nobility of style, Mrs. Bromberg supplying the accompaniments. Full of modern impulse is the Lorenz trio; the singing melody of the adagio is noteworthy, and this work, too, was well played. The hall was filled to overflowing, as usual at these affairs. April to there is to be a pupils' concert at the same hall.

## Musical by Grosse-Thomason Pupils.

At the last musicale by pupils of Berta Grosse-Thomason, of the Grosse-Thomason Piano School, 359 Degraw street, Brooklyn, some of the most talented young pianists were heard. The players and numbers were: Piano duet, "Flower Dance," Tartorio, Marguerite and Cosette Simmons; "Près du Berceau," Moszkowski, Mabel Cuddihy; "Arietta," Reinhold Cosette Simmons; "Song to the Evening Star," Wagner-Low, Anna Snow; "Knecht Ruprecht," Schumann, Edith Roney; "The Angel in the Dream," Kullak, Marion Neidner; "Humoresque," Dvorák, Dora Brenner; "Chausson," Sinding, Helen Sayer; "Grillen," Schumann, Florence Seelman; polonaise in C sharp, Chopin, Marcella Guerin; "Lover," from "Marionettes," MacDowell, and "Rustle of Spring," Sinding, Louise Thompson. The pianists were assisted by two singers, Marguerite Simmons, who sang "Florian's Song," by Godard and "Twas April," by Nevin, and Myrtle Vinton, who sang "Spring Song," by Gounod and "Si tu me dirais," by Chaminade.

## American Institute Students' Musicales.

A musicale by the students of the American Institute of Applied Music last week brought forward the following: Lida M. Hall, Margaret McCalla, Anna Mae Pier, Anna B. Beers, V. Melville, Florence P. Houghton, Georgia Anderson, Marjorie Kilpatrick, Rita Ross, Margaret Boyd, and Mesdames A. L. Slaton, A. W. Davis and R. G. Bo-ville. There were pianists and singers associated in the interpretation of works by Mendelssohn, Thomas, Dohler, Park, Poldini, Von Fielitz, Dvorák, Schumann, Rubinstein, Mager, Harris, MacDowell, Franz, Thome, Bach and Henselt. Good work was done, and an appreciative audience was present. It was announced that the following, because of good work, were to have free scholarships: Johannes Stephan, Florence Carman, Rita Rose and Viola Osborne.

## Baritone George Downing.

George Downing, who hails originally from Binghamton, N. Y., has established himself well, with still better prospects for the future, within the year of his coming East. April is to be one of his busiest months, some of his engagements being as follows: April 7, Y. M. C. A., Newark; April 9, "The Messiah," Hornell, N. Y.; April 17th, Wednesday Club, Newark; April 18, Rochester, N. Y.; April 22, Binghamton, N. Y., concert; April 24, 25 and 26, special solo work, Otsenigo Consistory, A. A. S. R., Binghamton, N. Y.

## Nemes Pupil, Sadie Rosenzweig.

Sadie Rosenzweig, violinist, whose tour on the Western coast has been mentioned in these columns, has been engaged for five months in place of the original two months, such has been her success. In Seattle and San Francisco she pleased immensely. Local papers from those cities say: "Sadie Rosenzweig, the violin virtuoso, is a popular attraction"; "An excellent number was that of Sadie Rosenzweig, a talented and pretty Russian girl. She is an expert violinist and scored a hit." She expects to return to the metropolis soon. Dezzo Nemes is her teacher, and he speaks in high terms of her talent, application and high ideals.

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## RECORD OF THE PAST

## WEEK IN NEW YORK.

Wednesday evening, March 27, "Carmen," Manhattan Opera House.  
 Wednesday evening, March 27, "Die Götterdämmerung," Metropolitan Opera House.  
 Wednesday evening, March 27, concert by the Symphony Club, Mendelssohn Hall.  
 Thursday evening, March 28, vocal concert by pupils of Etta Edwards, Waldorf-Astoria.  
 Friday evening, March 29, special performance of Verdi's "Requiem," Manhattan Opera House.  
 Friday evening, March 29, special performance of "Parsifal," Metropolitan Opera House (last performance of the season).  
 Saturday afternoon, March 30, "Cavalleria Rusticana" and "I Pagliacci" (double bill), Manhattan Opera House.  
 Saturday afternoon, March 30, Young People's Symphony concert, Carnegie Hall.  
 Saturday evening, March 30, "Fra Diavolo" (popular prices), Manhattan Opera House.  
 Sunday afternoon, March 31, concert by the New York Symphony Orchestra, Madame Galski, soloist, Carnegie Hall.  
 Sunday evening, March 31, operatic concert, Manhattan Opera House.  
 Monday afternoon, April 1, Kitty Cheatham's song recital, Hudson Theater.  
 Monday evening, April 1, "Carmen," Manhattan Opera House.  
 Monday evening, April 1, Carl organ concert, "Old First" Presbyterian Church.  
 Tuesday afternoon, April 2, piano recital by Madame Lhevinne, Mendelssohn Hall.  
 Tuesday evening, April 2, concert by the Kneisel Quartet.  
 Tuesday evening, April 2, song recital by Arthur Earnest (basso cantante), assisted by Edmund Severn (violin), Severn studios, 131 West Fifty-sixth street.  
 Tuesday evening, April 2, concert by the Brooklyn Apollo Club, Association Hall, Brooklyn.

## A Japanese View.

New York, March 26, 1907.

To The Musical Courier:

I am the proprietor and editor of The Music, the only monthly magazine on music in Japan, and have been in this city for some time, to inquire into the American and European music. I have been reading your paper every week and was very much interested to see that your correspondents in every State of this country and in the principal parts of Europe have been furnishing you with such accurate, complete and interesting reports for your publication. I am anxious to pursue your method for my magazine after returning home, and would greatly appreciate some counsels from you in the art of conducting a model music newspaper. I have studied the few other journals here which

call themselves music papers, but they are childish and amateurish compared to your remarkable and powerful MUSICAL COURIER, and we eclipse them easily, even in Japan. Hoping to be given an opportunity to visit your offices and meet your editors, I am, Very truly yours,

PROF. SHOJI IWAMOTO,

Special Commissioner of the Musical College of Tokyo, Japan.



## A Devil of a Fellow.

Vittorio Arimondi is the best representative of the part of Mephistopheles in "Faust" this country has ever seen. The big basso of the Manhattan gave intense artistic pleasure to Hammerstein's audiences this winter, and they will be glad to hear that Arimondi has been re-engaged for next winter at the Manhattan.

## A Brahms Evening.

A Brahms program will be presented Friday evening, April 5, at the last in the series of chamber concerts, by

the People's Symphony Auxiliary Club, at Cooper Union Hall. The Olive Mead Quartet will play the quartet in A minor, op. 51, No. 2. Miss Mead, the solo violin, will perform some Hungarian dances; Henrietta Michelson will play a group of piano soli, and Beatrice Wainwright, mezzo soprano, will sing a group of songs.

## Guilmant Appreciates Gift from American Pupils.

Alexandre Guilmant has responded to the gift, sent by his American pupils, members of the Guilmant Club, for his seventieth birthday, March 12, when a cheque for 850 francs was sent to their cher maitre.

William C. Carl, president of the Guilmant Club, and through whose efforts the idea was formulated and put into effect, has received the following letter from M. Guilmant:

MEUDON, le 15 Mars, 1907.

Mon cher et excellent Ami:

J'ai été profondément touché par votre lettre et les marques d'affection que vous m'avez transmises de la part de mes élèves Américains, et du Guilmant Club.

Vous savez combien j'aime mes élèves et leur souvenir m'est toujours précieux; je vous prie de vouloir bien leur transmettre mes remerciements les plus vifs et affectueux, et de leur dire combien leur beau présent me fait plaisir. Dites-leur Aussi les vœux que je forme pour leurs succès et leur bonheur!

Croyez à ma vive affection et recevez une bonne poignée de main de votre ami le plus dévoué.

ALEX. GUILMANT.

A Mr. William C. Carl.

[Translation.]

MEUDON, March 15, 1907.

My Dear and Excellent Friend:

I was profoundly moved by your letter and the evidences of affection which you have sent from my American pupils, members of the Guilmant Club.

You know how I love my pupils, and their memory is always precious. Will you kindly extend my thanks, the most cordial and affectionate, and to say how much pleasure their present has given me? Tell them also the wish that I cherish for their success and welfare.

With very best affection, and a good handshake, I am,

Your most devoted friend,

ALEX. GUILMANT.

To William C. Carl.

## Concerts at the Birmingham School.

BIRMINGHAM, Pa., March 28, 1907.

During the season a number of good concerts have taken place at the Birmingham School for Girls. Elizabeth Baush, pianist, and Margaret Hicks, soprano, gave a joint recital, with a program made up from the works of MacDowell, Nevin, Adams, Chopin, Liszt, Arne, Woodman and Wagner-Liszt. Vera Younkens, another soprano, was heard in recital, assisted by two pianists, Katharyn Rockefeller and Miss Bell Jones. Maud Petrina Vogel, pianist, and Effie Newcome, soprano, united in a program of classic and modern numbers. The following named pupils participated in a special recital: Lillian Edwards, Grace Chess, Emma McMaster, Mary Raine, Elizabeth Barnett, Helen Geroe, Marie Gaither, Effie Newcomb and Mary Woods.

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## New York Criticisms on George Hamlin's Recital.

George Hamlin's New York recital at Mendelssohn Hall, Monday afternoon, March 25, was one of the real artistic successes of the season. Mr. Hamlin is one of America's foremost singers. His art is always certain to appeal to the most critical listeners. The following extracts are from criticisms in the New York daily papers of Tuesday, March 26:

George Hamlin's song recital at Mendelssohn Hall yesterday might well have been taken as a lesson by some of the many professional singers scattered through his appreciative audience, for in respect of program making and of interpretation, the American tenor's concert was of signal merit and interest. \* \* \* To offer a list of songs suitable for tenor and of such mutual helpfulness as those offered by Mr. Hamlin yesterday, is to disclose real musical intelligence and discernment. Almost every song stood in effective relationship with its predecessor. After Bach's "Seht was die Liebe thut," with its subdued religious fervor, came the dramatic recitative and aria, "Love Sounds the Alarm," from Handel's "Acis and Galatea." Following this were set two Schubert songs, the first idyllic and the second of conquering mood. Schumann's seldom heard "Die Meerfee," a marvel of delicacy and charm, was succeeded by his "Provanalishes Lied," robust in sentiment and utterance, and this, in turn, gave place to Brahms' rapt and musing "Wir Wandelten."

So one might go on through Mr. Hamlin's recital program, which ended with four striking songs by Hugo Wolf, and Strauss' "Heimliche Aufforderung," but enough has been said to show that both the tenor and the audience profited by this musical forethought. And there was as much intelligence in Mr. Hamlin's interpretation of what he sang as in the program's design. The mood of the text as the composer has seized it, was published with intuition and eloquence by the singer, in terms of clear enunciation, good phrasing and well chosen vocal color. Mr. Hamlin is an artist always worth while.—New York Tribune, March 26, 1907.

George Hamlin, who has been called to New York to sing the tenor parts in Sir Edward Elgar's oratorios, "The Apostles" and "The Kingdom," gave a song recital in Mendelssohn Hall yesterday afternoon and afforded great pleasure to the lovers of the art of lieder singing. He has been known here for years as one of the most musically gifted and one of the most intelligent of our native singers, and his recital afforded new proof of the gain he has made in the excellent qualities of his art. \* \* \* There is little to injure the beauty of his singing, which is put with a complete understanding at the service of a fine and sensitive musical feeling, of a true insight into the significance of what he undertakes. He is a real interpreter of songs and he not only sang with finished art with what related to vocal delivery, phrasing, enunciation, the coloring of the voice, but also possessed himself of the spirit and purport of the music he sang. There was much beauty in his delivery of an air by Bach from the church cantata, "Ich bin ein guter Hirt," exacting in its demands upon the singer. The air, "Love Sounds the Alarm," from Handel's "Acis and Galatea," he gave with a fine smoothness, robustness and sonority. There were unfamiliar and less known songs by the German song writers. Schubert's "Im Abendroth," delicate in structure and tender in sentiment, he sang with charm. Schumann's "Die Meerfee" is an entrancing song, one of those later works of his that are neglected by most musicians on the assumption that they must be feeble. This is from his op. 125, and dates only three years from the final collapse of his reason.

In Franz's "Die Farben Helgolands," Mr. Hamlin showed a fine and sustained cantabile. There were three numbers from Sullivan's setting of Tennyson's cycle, "The Window," of which the first, "At the Window," has distinction, and four by Hugo Wolf, the widely diverse feeling of which Mr. Hamlin admirably represented—the poetical charm of "Auch Kleine Dinge," the rich humor of the "Gisellenlied." \* \* \* He closed with an eloquent performance of Strauss' "Heimliche Aufforderung."—New York Times.

\* \* \* The concert was an interesting and instructive one, not only because it was out of the beaten track, but on account of Hamlin's intelligently conceived and executed interpretation.—New York Press

George Hamlin presented an uncommonly interesting program at his song recital at Mendelssohn Hall. An aria from Bach's "Ich bin ein guter Hirt," Schubert's "Im Abendroth," and Schumann's "Die Meerfee" were among the less familiar pieces he sang. Other songs

were by Handel, Brahms, Franz, Sullivan, Wolf, Campbell-Tipton and Richard Strauss. Throughout the program Mr. Hamlin sang with skill and authority.—New York Globe.

George Hamlin, tenor, gave a song recital at Mendelssohn Hall yesterday afternoon. It was an entertainment characterized by serious artistic purpose and attaining a considerable measure of success. Mr. Hamlin's ideals are high, his devotion most admirable and his grasp of the content of his songs firm. \* \* \* His program yesterday was made with great judgment. The songs were arranged so as to present an interesting variety and to prevent monotony of word or melodic style. Some of the numbers were unfamiliar, and of these some were delightful. Schumann's "Die Meerfee" is certainly seldom heard by local audiences. Mr. Hamlin sang it with taste. \* \* \* Schubert's "Der Abendroth" and "Der Musensohn" are not given often. Mr. Hamlin was thoroughly successful with both of them.—New York Sun.

George Hamlin's art as a song singer was again demonstrated yesterday afternoon. There was truth and eloquence in his singing of the Bach religious aria, "Seht was die Liebe thut," a genuine interpretative force in his performance of well chosen and not too familiar songs of Schubert, Schumann, Brahms, Sullivan, Franz, Hugo Wolf and others. To have heard his recital is to have enjoyed, almost at first hand, the thought and inspiration of poets and composers.—New York Mail and Express.

George Hamlin gave an interesting recital at Mendelssohn Hall yesterday afternoon. His program contained an unusual number of songs which are not heard with much frequency, but there are others which are heard no oftener which would have been more welcome. Mr. Hamlin's voice is always a pleasant one to listen to. \* \* \* His forte is rich and full, he seldom varies from the pitch, and he sings with intelligence and musical feeling.—New York Evening Post.

### Hermann Klein Called to Preside.

The National Association of Teachers of Singing invites all musicians of thought and progress to unite with them on the afternoon of April 7 in the hall of the Liederkranz Society, 111 East Fifty-eighth street. This body of musicians is in earnest and persistent. There is not the slightest idea of letting this important subject drop. The object of the association is not to teach people how to teach singing, but to devise some wise and effectual measure for the protection of those who do know how to do this, from the disastrous activity of those who do not know how, and who have no claim whatever to entry into the ranks.

Hermann Klein has been called to preside at the coming meeting. An important personage is to make an address upon pedagogic experiences, namely, Aurelie Jaeger, professor of the Vienna Conservatory, head of the Metropolitan Opera School, and of the vocal department of the Master School of Music in Brooklyn. Hermann Klein is a leading English musician, who was for years critic of the London Times, has had as friends and associates the élite of artistic and pedagogic worlds, and has successful personal experience in teaching. Anna E. Ziegler is president and pioneer mover in this important movement. Take the date, musicians (instrumental as well as vocal), and step forward in your art. April 7, at 3:30 in the afternoon, at 111 East Fifty-eighth street.

### Jessie Shay's Activity.

Jessie Shay played at the Elizabeth (N. J.) Männerchor concert on March 22, and achieved her usual decisive success with the public and the critical commentators. The latter had the following to say of her performance of Saint-Saëns' G minor concerto, accompanied by an orches-

tra made up of picked men from the New York Philharmonic Society:

One of the most attractive features of the program was the piano selections, rendered with marked brilliancy by Jessie Shay, who scored an undoubted triumph, as was evidenced by the great applause which she received after each number. She interpreted with delightful expression and is an expert technician. Her rendition of Saint-Saëns' concerto in G minor was charming in tone, and done with fine expression and musical spirit, as indeed were all her selections. Elizabeth music lovers will remember her work of last night for many days to come as a most notable contribution to a memorable evening of music.—Evening Times.

For the third number Miss Shay played a concerto for the piano, G minor, in three movements, by Saint-Saëns. She was accompanied by the orchestra in this, and the effect was very entertaining. Miss Shay exhibited almost a wizard's ability to produce sweet music. The experts in the audience agreed that her technic was remarkable. \* \* \* Miss Shay, when she appeared the second time, played a short piece, "Arabesque Mignon," which was composed by herself, and an étude in G flat by Moszkowski. Both of these she played without the accompaniment of the orchestra. The first was a light, airy piece and rather catchy. The second was more intricate and finely executed.—Elizabeth Journal.

On March 27 Miss Shay gave a recital in Bridgeport, Conn., and this evening (April 3) she will give her annual New York recital at Mendelssohn Hall, with the following program:

Variations on a Russian Theme.....Beethoven  
Toccata and Fugue.....Bach-Tausig  
Impromptu, Rosamunde.....Schubert  
Alceste.....Gluck-Saint-Saëns  
Fantaisie, op. 49.....Chopin  
Etude de Concert.....Schloesser  
Bird as Prophet.....Schumann  
Etincelles.....Moszkowski  
Sextet, from Lucia (for left hand alone).....Leschetizky  
Rigaudon.....Raff  
Barcarolle.....Leonard Lieblich  
Arabesque Mignonne.....Jessie Shay  
Musical Moment.....Jessie Shay  
Hungarian Rhapsodie, No. 12.....Liszt

"Götterdämmerung" was recently given at the Royal Opera in Stockholm for the first time under the direction of Kappellmeister Henneberg, originally a native of Berlin, who has studied the work to good purpose. The performance lasted five hours, but it held the engrossed interest of the audience to the very last note. In consequence of this felicitous result, the management have decided to include the entire "Ring" in the future plan of action.



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# BOSTON.

HOPE NOTTINGHAM,  
BOSTON, Mass., March 29, 1907.

The Easter services following include some of Boston's oldest churches, and the elaborate programs by all of the choirs in and around Boston show the high order preserved by the organists and choirmasters:

King's Chapel—Organ prelude, "Canon," Schumann, Easter chant, from Purcell; Easter anthem, by Foster; "Te Deum" in F major, Lang; carol, Lang; "Jubilate" in A flat major, Arthur Foote; hymn, from Henry Smart.

Edward Everett Hale's Church—"Te Deum," Whelpley; anthem, "Awake, with Holy Rapture Sing," West; selection from "St. John," "With Verdure Clad"; organ selections from Guilmant and Beethoven.

Trinity Church—"Te Deum Laudamus" and "Benedictus" in A, West; introit, "Christ Is Risen from the Dead," Elvey; "Kyrie Eleison," Wallace Goodrich; offertory anthem, "If Ye then Be Risen with Christ," Atkins; "Sanctus," Goodrich; "Gloria in Excelsis" in E flat, Eyre, by vested choir of fifty men and boys.

Church of the Advent—Selections include "When I Wake Up," Whitney; Mass in A. César Franck; anthem, by Manney. At 7.30 p. m., "Magnificat" and "Nunc Dimittis," Williams; anthem, "Hallelujah Chorus," from "The Messiah."

Berkeley Temple—Prelude, "Adagio Pathétique," organ and violin, Godard; carols by Geibel, Post and Hosmer; offertory, from Bach; tenor solo, from "Daughter of Jairus"; anthem, by Buck; postlude, from Bach. Evening service, Easter cantata, "The Resurrection," Manney; organ selections. A children's carol choir assists.

## The Nineteenth Symphony Concert.

The nineteenth symphony rehearsal and concert occurred on Thursday (instead of the usual Friday) and Saturday evening, with a program which caused the usual comment among those who belong to Boston's unknown critics. There had been so much freely bestowed admiration upon Strauss' "Symphonia Domestica" that many desired to hear it again. The work, as we all know, is of recent construction, having been written in 1903, and, according to Philip Hale's synopsis, Strauss has stated that he wished his music to be listened to purely as music, and that "the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment." The various themes call forth a very galaxy of fancies on the listener's part, and each one was doubtless busy as to guessing exactly what the composer forbids. The dedication reads, "Meiner lieben Frau und unsern Jungen" ("To my dear wife and boy") and its reading by Dr. Muck and the orchestra was sympathetically excellent. Cherubini's overture to "The Abencerrages"; Francesco Rossi's "Ah! Give Me Back That Heart"; Fried's prelude and double fugue, op. 10 (first time in Boston), and Berlioz's melody, "The Captive," op. 12, preceded the symphony.

That Bertha Cushing Child, a local contralto who has been repeatedly heard in and around Boston, should be the soloist, also caused comment. And yet, Why? Had a singer of similar vocal qualifications come from Europe, there would have been an unusual curiosity and interest,

and the box office receipts increased accordingly. Does a local reputation affect the interest which should attend a singer if she is such that deserves an appearance with an organization like the Symphony Orchestra? Mrs. Child acquitted herself in a dignified manner. Her singing is intelligent and attractive.

For the next pair of concerts Dr. Muck has made an "All American" program. The symphony in D major, opening the program, is new and was written by Howard Brockway, at present a teacher in the Peabody Conservatory at Baltimore; MacDowell's "Indian Suite," with that imaginative element of the composer, follows, and Weber's overture to his opera "Euryanthe" closes the program.

## The Final Dolmetsch Concert.

Wednesday evening brought out a good sized audience to Chickering Hall to hear Arnold Dolmetsch's last concert of the season. The program consisted of some Bach music, including a concerto for harpsichord and strings, a sonata for flute, viola d'amour, viola da gamba and harpsichord, and a cantata for soprano and bass voices, flute, oboe, viola d'amour, viola da gamba, violone and harpsichord.

These chamber concerts have been interesting to lovers of old time music, but it is a question if such concerts have the real effect intended by those preparing them.

Mr. Dolmetsch shows genuine and sound musicianship, and has succeeded in attracting the attention of a set of substantial music lovers to his unique work.

## Heinrich's Second Recital.

Edward MacDowell was the composer represented by Wilhelm Heinrich in the second Lenten song recital at the Tuileries on Wednesday morning. The program was furnished by Monsieur Giraudet and Mr. Heinrich, the latter singing "Ye Banks and Braes," "Mein Liebchen," "Das Rosenband," "Du Liebst Mich Nicht," "Cradle Hymn," "My Jean," "Confidence," "Long Ago," "Sweetheart Mine," "Thy Beaming Eyes," and "A Maid Sings Light," with charming support at the piano by Minnie Little Longley.

M. Giraudet sang with especial feeling songs by Schumann, Holmes, Kücken, Tschakowsky, Bizet and Bemberg, with Mabel Bennett at the piano.

The next "morning" given by Mr. Heinrich will have as visiting artists Mary Fay Sherwood and Mrs. William H. Sherwood.

## Arthur J. Hubbard's Pupils in Concert.

Arthur J. Hubbard, assisted by some Orth pupils, presented some of his voice students in a most worthy performance at Steinert Hall on Monday evening. Although only a pupils' concert, it far surpassed the expectations of the large audience which filled the hall.

Caroline Hooker's singing of a "Traviata" aria was a truly excellent performance. She possesses a lyric soprano voice of fresh, pure quality, which she uses most intelligently, and in some of her smaller songs she displayed an admirable mezzo voice. Arthur J. Hackett, who sang Handel's "Waft Her Angels" and Goring-Thomas' "Song of Sunshine," is a tenor of remarkable promise. Frederick

Lamb, an advanced pupil, and also an assistant in the Hubbard studios, showed most finished technic and acquired artistry, which made his work good to hear. Mr. Lamb gave "An der Weser" and "Faure's 'Les Berceaux.'" The closing quartet from "Don Pasquale" was given by Miss Hooker, Wadsworth Provandie, Arthur Hackett and Frederick Lamb. The Orth pupils showed excellent technic and the numbers were played by Miss Pillsbury and Miss Pfau most intelligently.

## The MacDowell Club's Concert.

In 1896 Edith Noyes Porter, a young woman composer of Boston, and pupil of MacDowell, from a sense of sheer loyalty to her teacher, founded the MacDowell Club, which always places Mrs. Porter's compositions on its "American Composers" program, dividing honors most liberally. The program of March 20 had the three piano pieces, "From Uncle Remus," "To a Water Lily" and "From an Indian Lodge," played by Mrs. Richard Wadsworth; a group of children's songs, including one written by Constance Tippet and sung by Caroline Gardner Bartlett; the following violin numbers, written by Edith Noyes Porter; romance, "In Spring"; elegy, C minor; funeral march from "Atla," played by Mrs. Harrison Connor and accompanied by Mrs. Porter; aria, "Wandering Clouds," Mrs. H. H. A. Beach, sung by May Sleeper Ruggles, accompanied by Walter B. Eaton, and a final group by Mrs. Porter, viz., berceuse, intermezzo and "Legend of the Forest," all of which brought numerous recalls. "The Legend of the Forest" is dedicated by Mrs. Porter to MacDowell and is still in manuscript, but will be published next month.

## The Thursday Morning Club.

At the Thursday Morning Club last week, which was the seventh concert of this season, Potter Hall, a most interesting program was furnished. The visiting artists were Elizabeth Ames, of Baltimore; Jacques Hoffmann, of the Hoffmann Quartet, and Mr. Barth, both men belonging also to the Symphony Orchestra. Miss Ames played three cello numbers, with the assistance of Miss Schaff at the piano, and Mr. Hoffmann and Mr. Barth, with Mrs. Frothingham at the piano, opened the program with the Brahms trio for piano, violin and cello in C major, opus 87. These men always give much pleasure with their work, but no encores are allowed in this club. Miss Cole's songs were Burmeister's "Persian Song," Nevin's "Song of Love" and "Love Is Meant to Make Us Glad," with Mrs. S. B. Field's accompaniment. Two very excellent and popular numbers were the group of songs by Caroline Gardner Clarke Bartlett, and the final trios for women's voices. Mrs. Bartlett should be heard oftener, as her choice of songs, as well as their delivery, is always attractive. "At the Window," Jan Saxe; "I Know Not How to Find the Spring," Beach, and Mackenzie's "Spring Song," constituted her group. Clara Tippet figured largely in their success, as she is without a rival in her accompaniments. The final trios went off very well indeed, and were Mendelssohn's "Lift Thine Eyes"; "Cradle Song," by Brahms, and "To Earth May Winds are Bringing," by R. Schumann, and sung by Mrs. Rice, Mrs. Pulsifer and Mrs. Folsom.

## Heinrich Gebhard in Private Musicales.

Heinrich Gebhard, even with his teaching and playing, is engaged often for giving entire programs for "At Homes" or Sunday receptions. A recent brilliant affair was the soiree of Mrs. F. H. Beebe, of Beacon street, when this artist furnished the entire program. This occurred on Sunday, March 24, and on the Thursday previous a distinguished audience listened to another fine program by Mr. Gebhard in Worcester, Mass., when A. G. Dyer, the baritone, gave an evening. Mr. Gebhard's brilliant playing was greeted with intense enthusiasm. He furnished numbers from the works of Schumann, Bach, Chopin and Liszt.

## Miss Fogler and the "Yersin Method."

Lida J. Low, known to all good Boston musicians, gave a most profitably pleasant "Afternoon" one day last week, the important feature of the occasion being a comprehen-



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I have known many artists in my life, many soloists, but the true musician-artist I can count on the fingers of one hand; d'Albert, Yeaye, Paderewski—to these names I now add Miss Goodson.—Arthur Nikisch.

In Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree.—Boston Transcript.

From the very first phrase the performance was full of authority. There was a remarkable breadth and a display of wrist action such as rivaled d'Albert himself. The wildest applause and recall after recall followed.—Boston Daily Advertiser.

Her performance was one of rare brilliance. She was recalled again and again.—Boston Herald.

Dr. Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.—Boston Globe.

She has a technic at her command which obeys her sovereign will as if it were a matter of course.—General Anzeiger, Düsseldorf.

Throughout her performance of Schumann she showed a fine sense of tone color and artistic taste.—Leipziger Neueste Nachrichten.

In everything there was revealed a highly developed and remarkable technical power combined with healthy musical feeling and finely educated taste.—Musikalisches Wochenblatt.

She has a rare power of emotional expression which never degenerates into affectation.—London Times.

Miss Goodson is a young artist of remarkable temperament and her playing of Beethoven's great sonata in A flat was an astonishing performance.—Musical Courier.

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sive talk on the "Versin Method of French" by Gertrude Fogler, supplemented by music and songs. Miss Fogler not only demonstrated her method, but proved most forcibly that good French is a necessity just now; in fact, is a part of the cultured man or woman, singer or otherwise. Little Ruth Lavere, from the Faelten Pianoforte School, and an interesting protégée of Mrs. Reinhold Faelten, was present and gave some piano pieces, startling many with her maturity of reading and technic. George Devoll and Mary Montgomery Brackett, two singers of social and musical popularity, sang, Mr. Devoll giving a French song with admirable skill, and Miss Low aiding with her excellent accompaniments. There were many musicians and society people present.

### BOSTON BREVITIES.

Saturdays in March, Marie L. Everett's pupils have been giving a series of "song meetings," they might appropriately be called, as the pupils gather and sing for each other and a few invited friends who are interested in the actual progress which one makes from week to week. Miss Everett always most informally introduces a word or two about any special "school" represented. On Saturday morning another of these pleasing and profitable little reunions took place, all of the pupils showing careful training and a real instinct for singing songs for the love they inspired.

Mary A. Stowell will give a concert in Wellesley on April 29 with Willy Hess, violinist. Miss Stowell was for a number of seasons identified with the music department of Wellesley College, but is now teaching privately at the Ilkley, where she and her advanced pupils have been giving a most interesting series of musicales, the third one occurring last Saturday afternoon, and the last one taking place about the middle of May.

Gwendoline Wilson Healey, soprano, a pupil of Effie Palmer, sang with brilliant success before the N. E. O. P. Society in Franklin, Mass., on March 20. Mrs. Healey has studied only with Miss Palmer, and has a beautiful soprano voice of wide range. She was stormily encored several times. Her songs and encores were: "Merrily I Roam," "One Spring Morning," Nevin; "I Enjoy the Bird," Herbert; "A China Tragedy," Thomas; "Sweetest Flower That Blows," Fisher, and "The Rosary," Nevin.

Olga von Radecki, the pianist, who was heard in Steinert Hall last autumn, announces a second recital for April 18 in Chickering Hall, and will be assisted by Willy Hess and Mr. Warnke. The program includes Schubert's trio in E flat for piano, violin and cello; Brahms' trio, op. 8; a new prelude for piano, by Rachmaninoff, and Leschetizky's Russian dance.

April 22 is the date for the last concert in the series of the Symphony Quartet, when Dr. Karl Muck will appear for the first time in ensemble here.

The Boston Sextet Club—Louis Eaton, violin; A. E. Ordway, violin; Max Schlegel, viola; Carl Dodge, cello; Louis Torgove, bass, and C. L. Staats, clarinet—has just returned from a tour of the Pacific Coast, scoring one of the greatest successes of its career. This club has been heard in previous years from Prince Edward Island to Arizona, and Mr. Staats, the director, is a clarinet virtuoso of wide reputation, having held high places in Europe. Shanna Cumming, the soprano, accompanied the club on its recent tour, and won brilliant successes wherever heard.

John C. Manning, pianist, played two preludes, and fantasia impromptu, scherzo, B flat minor, and polonaise, A flat, by Chopin, in Potter Hall on Thursday evening, the occasion being a benefit concert arranged by Miss Brainerd.

The fifth Symphony concert in Cambridge will take place on April 4, when Lillia Snelling, contralto, of New York, will sing with the orchestra Adriano's aria from "Rienzi," "Gerechter Gott," and some songs with piano accompaniment. Berlioz's overture, "Roman Carnival," and Beethoven's symphony in F, No. 8, will be the orchestra's numbers.

Lena Little, the singer so well known to Boston, who passed the winter at her old home in New Orleans, La., has been giving song recitals under exclusive Southern patronage with marked success.

It is stated that César Franck's oratorio, "The Beatitudes," will be performed by the Cecilia Society next season under its new conductor, Wallace Goodrich.

Mendelssohn's "Hymn of Praise" was sung on Easter Sunday afternoon by the choir of the Eliot Church, Newton.

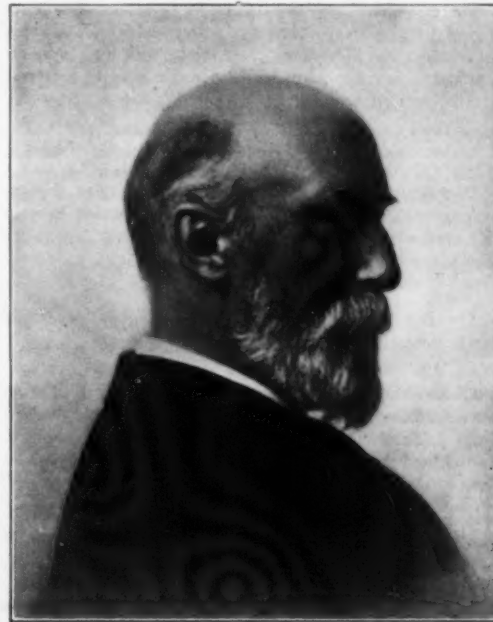
WYLYA BLANCHE HUDSON.

### Benjamin Johnson Lang's Work in Boston.

For over forty years Benjamin Johnson Lang, pianist, organist, teacher and conductor, has been a commanding influence and a very patriarch in authority in the musical culture of Boston, besides the generous share he holds in having established artistic standards throughout the East; hence, in considering his ultimate retirement as conductor and director of the Cecilia Society, after thirty-five seasons of loyal service, a widespread and genuine regret is expressed. Mr. Lang was a pupil of Franz Liszt, later winning the admiration of Gottschalk. Von Bülow, when visiting Boston professionally, invited Mr. Lang to assist him in a concert.

B. J. Lang holds now, as in years past, a unique and commanding place in the Harvard Musical Association, where he has been a member and acted as chief of the program committee since the inception of this brilliant organization. To the younger musical fraternity he serves as a notable example of what a rigid adherence to the best in music will earn for one in the profession. His absolute respect for his art drew forth a similar respect from the public.

In years past this man's local successes, both as pianist and conductor, have been perhaps of the most brilliant type, and



BENJAMIN JOHNSON LANG.

second to none ever achieved by any American pianist. His career as a teacher has been equally replete with success, and his pupils number in the thousands, having journeyed from Maine to California within the past fifty years.

As a conductor of choirs and choral clubs his attention to detail and absolute endorsement of rigid technic, while in times past deplored and objected to by those less idealistic, nevertheless have proved salient factors in Boston's musical life, and in its ultimately becoming the "musical center" of America. It was in 1865, at the celebration of Lincoln's emancipation, that Lang and Carl Zerrahn conjointly supervised the great jubilee concert, at which Ralph Waldo Emerson read his famous poem. In 1868 the Boston Apollo Club was organized, and B. J. Lang became its first official conductor. Later, with the aid of friends, Mr. Lang formed the Cecilia Society, a mixed chorus of over 200 members, chiefly solo singers and quartet choirs of the city and vicinity, and with this organization he has had the rivalry of Carl Zerrahn only in bringing out more new compositions than any other American conductor. The society steadily grew in musical importance and prestige, and produced for the first time in this country many notable works, viz: "The Damnation of Faust," "The First Walpurgis' Night," "Parsifal" (in concert form), Dvorák's "Stabat Mater," Schumann's "Paradise and the Peri," and many others.

Mr. Lang has shown remarkable versatility and a taste at once catholic and admirable. He has led and Boston has followed his radical views as to good music or none at all. The Cecilia has for its officers a president, vice president, secretary, treasurer, and several directors.

An endowment fund from which there is an annual revenue of about \$2,000 has placed this organization on an independent basis.

Mr. Lang, being one of its donors, has resigned, therefore, the conductorship, not on account of any lack of usefulness, but for a well earned rest. Thus, with the final concert of the season, which occurs on April 9, at which Paine's "Azara" will receive its initial presentation, the Cecilia Society under B. J. Lang's baton will be heard no more. But he will not be forgotten. Although his activities will not be as general, the great stimulus he has given to our musical life and the spirit of helpfulness and cor-

diality extended to the many who turned to him will live as a distinguishing mark of a broad musician and a whole souled man.

### Program for Gabrilowitsch Farewell.

The following program is to be given by Gabrilowitsch, the Russian pianist, who makes his farewell New York appearance at Mendelssohn Hall on the afternoon of April 13:

Prelude and Fugue, B flat minor (Wohltemperiertes Clavier).....	Bach
Sonata, A minor, op. 48.....	Schubert
Phantasia, F minor, op. 49.....	Chopin
Nocturne, C minor, op. posthumous.....	Chopin
Valse, E minor, op. posthumous.....	Chopin
Four Songs Without Words.....	Mendelssohn
Gavotte, D major.....	Glazounow
Bigarrure, F major.....	Arensky
Theme Varie, op. 4 (by request).....	Gabrilowitsch

### Macmillen's Farewell Recital.

Owing to a change in her booking plans Elsa Ruegger, the Belgian cellist, will be unable to appear in joint recital with Francis Macmillen on April 16, as originally planned, and consequently the violinist has selected the same date for his farewell New York recital. Macmillen has had a brilliant season, and his return to America next year under Loudon Charlton's direction is assured.

# Season 1907-08

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## CLEVELAND CHATTER.

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CLEVELAND, March 28, 1907.

Here is one concerning Arthur Hartmann and his viol d'amour. At one of his London concerts Hartmann was to play a solo upon it, and a cockney Englishman was delegated to make a few explanatory remarks concerning the instrument. He promised to do so to the Queen's taste. He may have satisfied the Queen, but Hartmann was not altogether edified by his effort. Previous to the solo our Cockney friend wrote the name of the instrument upon a slip of paper, lest he should forget. The time for the announcement arrived and our friend soared out upon the stage. "Ladies and gents," said he, "Mr. Artmann will now play hupon ha rare hand hobselete hinstrument. Hit sounds like ha violin, but hit haint one. Honly six living hartists can play hupon hit. Hit 'as fourteen strings, hand his played like ha fiddle. Hit his called the vi—the vi—the vio—hit his called the viol—the viol (and here he refers to his paper)—hit his called the viol dam—dam—hit his called the viol dammer." And here Hartmann was heard to remark sotto voce, with no intention of prompting, "Damn it," and it is said that even the viol d'amour emitted a few uncomplimentary tones that sounded like cuss words, when Hartmann began to play. For we all know that wizard Hartmann can make his instrument talk as his mood dictates. I know all this is true, for Arthur told me the story himself.

Since my last chatter Herbert Witherspoon gave a song recital at the Temple. The program was one of varied interest, and artist Witherspoon displayed unusual versatility and artistry in its interpretation. I do not remember any occasion here upon which Witherspoon appeared to better advantage. He has added repressed intensity to his tones, and in his upper register his tone production is much more resonant and mellow than formerly. His interpretation of the varied emotional moods represented by his sojourn in Europe to evolve some works of lofty scope and aim.

Last week's symphony concert gave us the Cincinnati Orchestra, with Van der Stucken the guiding spirit. This organization never played better than in Brahms' third symphony, which was given with splendid technical clarity and emotional coloring. In the Tschaikowsky "Variations" the technical finish and virtuosity of the players surprised me much. Cincinnati, as well as the Middle West, loses a valuable director and musician in Van der Stucken, who goes to Germany to reside after the present season. He has brought the orchestra to a high state of perfection

and a capable successor will be hard to find. Van der Stucken is a born conductor and his experience of the past fifteen years has added to his natural equipment. He has a personality that dominates his forces. He has a mental and emotional versatility that interprets with authority both the classics and the moderns, and added to all this is the rare personality of a gentleman of culture and refinement. As a composer, too, he has eminent talent, and I look to his sojourn in Europe to evolve some works of lofty scope and aim.

I heard William A. Becker play recently and was agreeably astonished at the splendid strides he has made in his art. His future is bright with promise, and it will not be long before he will be doing artistic stunts in this country that will set musical people to thinking. Becker has eminent pianistic ability, an intellectual and emotional comprehension of his art, and an industry and ambition that scorn labor and opposition. These are the characteristic traits which will win for him distinction, and a place among pianists of rank. When a man proves to me his quality I am not only willing, but glad to tip my hat to him. So friend Becker, if he looks sharp, can observe my bald spot.

There is some talk of the Canton Symphony Orchestra giving us another concert this season. Director Charles G. Sommer has been doing great things with his Cantonese contingent, and I hope that arrangements may be perfected for the concert mentioned.

WILSON G. SMITH.

## Music in Oregon.

PORTLAND, Ore., March 27, 1907.

Miss Steers and Miss Coman closed their series of piano recitals with Rosenthal. The audience assembled to hear this great virtuoso was the most musical and the largest the Heilig has housed this winter.

The San Carlo Opera Company will be at the Heilig three nights the first week in April.

Frederick W. Goodrich, organist, and six Portland singers—Kathleen Lawler, Mrs. Walter Reed, J. W. Belcher, Dom J. Zan, W. T. Montgomery and Louis P. Bruce—participated in the program at Eilers opening two weeks ago.

Arthur Alexander devoted his last recital program to songs by French composers and his own setting of "Amour, Amour."

EDITH NILES.

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## Deutscher Liederkranz Concert.

The Deutscher Liederkranz gave an excellent concert at its clubhouse Saturday evening, March 23, before an audience that literally packed the spacious auditorium to the doors.

The orchestral and choral selections were under the leadership of Arthur Claassen, who revealed that earnest and refined baton art for which he has so long been famous. The Männerchor covered itself and its conductor with glory in the performance of several selections, sung with vim, precision and musicianship.

Herman Schorch played two movements of a piano concerto from his own pen, a work which makes frankly for the appeal melodious and the rhythm popular. Mr. Schorch has resisted the temptation to be ponderous and profound and his music regales the ear, even while it reminds the over critical listener that in the nivicous fastnesses of Norway there resides a certain talented tone-poet named Grieg.

Estelle Lieblich sang amazingly an unfamiliar aria by Herold, replete with the most difficult roulades, staccati and trills, and when the applause compelled an encore, she proved that she can also touch the emotions, by her sincere and moving delivery of Stange's lovely Lied, "Die Bekehrte." Later in the evening she added two songs which brought her further success and another imperative encore.

The orchestra of the Liederkranz is composed strictly of members of the society, and did wonders even with such a complex piece of music as Massenet's "Phedre" overture.

## Reed Miller's Engagements.

The more important of the engagements for the current month and April of Reed Miller, the tenor, are as follows: March 6, Schubert Club, "Hiawatha," Newark, N. J. March 7, "The Redemption," Troy, N. Y. March 16, Calumet Club, New York. March 28, special Lenten service, Brooklyn Institute. March 29, "The Crucifixion," New York. April 2, concert (return engagement), Newark, N. J. April 3, concert, with orchestra, Elizabeth, N. J. April 17, recital, Worcester, Mass. (return engagement). He had to refuse an offer of an engagement at Toronto, Canada, owing to conflicting previous engagement. Following are some notices from Troy and Newark:

Mr. Miller, a newcomer in the local concert field, created an excellent impression by the agreeable quality of his tenor and by his authoritative style in singing. He was particularly successful in his interpretation of the air "Onaway! Awake, Beloved!" and his work in the third part, in which his voice rang out with inspiring effect, and the genuinely artistic character of his performance, gave much satisfaction to discriminating hearers.—Newark Evening News.

Reed Miller, who sang the tenor narrator's part, has a voice of exquisite quality and one of exceptional size; indeed, he is one of the best tenors that have come to Troy in quite a while. But one could not help wishing that he had some work to do that would show the beauty of his voice to a greater degree. The part allotted him in the oratorio called for artistic work and was a trying part to sing, but he did excellent work with it and showed himself a splendid musician, and also showed a thorough acquaintance with the work.—Troy Evening Standard.

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## CONCERTS IN NEW HAVEN.

NEW HAVEN, Conn., March 30, 1907.

The offerings at the fifth and last Symphony concert were the overture to "Phédre" (Massenet), the August Linder concerto for cello (soloist, Leo Schulz), Saint-Saëns "Tarantelle" for flute and clarinet (performed by Messrs. Heyel and Cass), and the Tchaikowsky "Cantabile," from the familiar string quartet. Professor Parker conducted.

Brahms' "Requiem" and Mendelssohn's "Hymn of Praise" were the works presented by the New Haven Oratorio Society at Woolsey Hall two weeks ago. The chorus singing was praiseworthy, and the soloists—Genevieve Clark Wilson, Edith Chapman-Gould, Edward Johnson and Claude Cunningham—admirably sustained their parts. The New Haven Symphony Orchestra, with Professor Jepson at the organ, assisted.

The premiere of "The Snow Man," by Stange and De Koven, at the Hyperion Theater, was witnessed by a large audience, and was pronounced one of the fine successes of the season.

The Marine Band from Washington, D. C., will give a concert in New Haven, on April 4.

Alwin Schroeder, the retiring cellist of the Kneisel Quartet, was the guest of honor at a recent farewell dinner party arranged by New Haven admirers of the artist. Mr. Schroeder will soon sail for his home in Frankfurt-on-the-Main.

Mary Bradley, the excellent soprano soloist at the United Church, sang Sunday before last at a concert in Atlantic City, N. J.

S. Archer Gibson, organist of the Brick Presbyterian Church, New York, gave a recital at Woolsey Hall, Monday afternoon, March 18.

## Christine Miller Re-engaged by the Apollo Club.

Christine Miller's success with the Apollo Club, of Chicago, was such that she was immediately re-engaged as contralto soloist for the "Messiah" performances next season, December 25 and 27. Last week Miss Miller gave a recital before the Fortnightly Club, of Wooster, Ohio, this being her fourth engagement in Wooster within two years. The program included songs of Brahms, Schu-

bert, Strauss, Von Fielitz, Henschel, Hammond and Homer. Miss Miller has been engaged to assist at the recital of the Mendelssohn Trio on March 28 and at St. Joseph's Academy at Greensburg on the 17th of April. She will give recitals at the Pittsburg Conservatory Hall on April 26, and at Brookville May 9. The following are press notices of a recent "Elijah" performance at Steubenville, Ohio, where Miss Miller had great success:

Christine Miller, who has already won the hearts of the Steubenville musical people, was in splendid voice and her contralto enriched the passages, giving great dramatic effect. This was especially fine in her presentation as Queen Jezebel, in her dramatic denunciation of Elijah before the people of Israel, who were represented in their response by the magnificent chorus. This was one of the most dramatic and artistic renditions of the oratorio, and was encored to the echo.—Steubenville (Ohio) Herald-Star, January 5, 1907.

Christine Miller, the contralto soloist, also was in spirit with the occasion, and her songs were marked with feeling and expression, while her voice admirably met the demands made upon it by the numbers that she essayed. As the Queen she showed high dramatic quality in the demand for Elijah's life. A pleasing presence also added to the good impression made by her heartfelt song, and she has gained new Steubenville laurels by this latest visit.—Steubenville Daily Gazette, January 5, 1907.

## Music in Minneapolis.

MINNEAPOLIS, Minn., March 21, 1907.

The regular symphony season closed with the Friday evening concert in the Auditorium. The program included the "Rienzi" overture, the César Franck D minor symphony, the Tchaikowsky "Nut Cracker" suite, and Wein-gartner's "Invitation to the Dance." Campanari, the soloist, sang "Vision Fair," from "Herodiade," and "Gloria Te," by Buzzi-Peccia. After the symphony, Mr. Ober-hoffer, the conductor, was presented with an enormous floral wreath by members of the orchestra as a testimonial of the admiration and esteem entertained by the musicians for their efficient and popular conductor.

At the last Sunday orchestral concert the numbers played were the introduction to the third act of "Lohengrin," the "William Tell" overture, the "Peer Gynt" suite, "Danse Macabre," by Saint-Saëns, the romanza from Tchaikowsky's fifth symphony and selections from "Lucia." Frances Vincent sang the "Waltz Song" from "Romeo and Juliet," and "Villanelle," by Dell'Acqua.

Mrs. W. O. Fryberger, president of the Ladies' Thursday Musicals, who has been in Florida on account of ill

health, returns next week to infuse new life into the organization with some novel ideas gained on her trip.

The student section of the Musicales will give "Trial by Jury" at the annual "frolic" next month.

Alfred Wiley and his large surplined choir at Gethsemane Episcopal Church, give Roger's "Man of Nazareth" on Maundy Thursday, and W. C. McFarland's "Message from the Cross" on Good Friday.

Dr. Rhys-Herbert and his excellent quartet at Hennepin Avenue M. E. Church gave Buck's "Stabat Mater" last Sunday evening.

## Music in Norwich, Conn.

Norwich, Conn., March 26, 1907.

The Academy Musical Club played several numbers at the Newton Perkin's declamation last Friday night, showing marked improvement in its work. The club is under the direction of Eugene Wallner.

Fred Lester and the choir of the Broadway Church gave an interesting musical program in place of the regular evening service last Sunday.

Grace Aldrich-Crowell sang at the Sheltering Arms yesterday afternoon, the affair being a musicale arranged by Helen Lathrop.

At the recent dedication of the new organ in the Salem Swedish Lutheran Church the regular choir was assisted by Mabel Slocum Nilson and Fritz Hartz, of Worcester.

Frank L. Farrell has arranged an effective variation of several old Irish melodies, among them "The Harp That Once Through Tara's Halls" and "The Wearing of the Green." LYLE F. BIDWELL.

## Orchestra Guarantors Must Pay All in St. Paul.

ST. PAUL, Minn., March 28, 1907.

The guarantors of the St. Paul Symphony Orchestra have been called upon for the entire amount subscribed by them at the beginning of the season. This will fall heavily upon some of the music teachers, who will be obliged to make sacrifices during the summer to meet the payments demanded. The Schubert Club treasure will be depleted to the amount of \$200. Plans of the future of the Symphony Orchestra and Choral Society are not yet fully matured.

Dvorák's "Stabat Mater" and Beethoven's "Ninth" symphony were the works presented by the St. Paul Choral Club, assisted by the Symphony Orchestra, on March 19. The soloists were Isabella Bouton, Inez von Encke, Holmes Cowper and William Howland.

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## PHILADELPHIA.

PHILADELPHIA, Pa., March 30, 1907.

Both artistically and financially the concert given under the auspices of the Treble Clef in aid of the MacDowell Fund, in Horticultural Hall, on Saturday evening, March 16, was a splendid success. Under the direction of S. L. Herrmann, the Treble Clef gave Brahms' "Hungarian Dances" and "Stabat Mater Speciosa," by Chadwick. The Fortnightly Club, conducted by Maurits Leefson, sang some folksongs and Schubert's "Great is Jehovah, the Lord." The Hahn Quartet was heard in a group of selections and Mr. Hahn played violin solos. Dorothy Johnstone, harpist; A. H. Rodemann, flautist; Ellis Clark Hammann, pianist; Julius Leefson, pianist, and Hermann Kummé, organist, comprised the list of solo instrumentalists, while the singers included Beatrice Walden, Maude Sproule, Mildred Faas, John F. Braun, Theodore Harrison and Paul Volkmann.

A check for \$626 was added to the fund as a result of the concert.

The Choral Society's final performance of the season will be given at the Academy of Music next Thursday evening, when Berlioz's "Damnation of Faust" is to be presented in cantata form.

Nathalie Westbeck, pianist, announces a recital to be given in Griffith Hall, on April 10. Agnes Thompson Neely, soprano; Karl Kihlman, violinist, and Mirko Belinsky, cellist, will assist, with Edith Mahon at the piano.

Florence Hinkle, Clara A. Yocum, Wilbur Herwig and Theodore H. Harrison will appear as soloists in a production of Coleridge's "Ancient Mariner," music by John Francis Barnett, which will be given at the Roxborough Baptist Church, on April 9, by a chorus of fifty voices, under the direction of G. W. Wentling, assisted by the Germania Orchestra.

The sixth and last concert of the Hahn Quartet will occur on April 8 in the Haseltine Galleries with Harold Nason as assisting artist.

## Hekking, the Great Cellist.

Owing to lack of space last week's issue of THE MUSICAL COURIER presented a curtailed and altogether inadequate review of an exceptionally fine recital which was given in Mendelssohn Hall by Anton Hekking, the eminent violoncellist, and Josephine Swickard, a soprano singer, who has just arrived from Europe.

The program presented was unconventional, being made up of unfamiliar compositions. As is well understood by cellists, there is not a superabundance of good music written for their instrument; indeed, violoncello literature is meager. In the construction of his program Hekking evinced excellent judgment. It was not weighted down by heavy numbers, but presented a pleasing diversity of styles.

In his playing of the varied compositions which made up

the program, the violoncellist disclosed great versatility. With regard to his technic, profound musicianship, elegance and finesse, it is not necessary to speak in detail. He has so often played before New York audiences that his masterly style is well understood by concert goers.

Hekking certainly is entitled to a place in the category of the five greatest living cellists. He seems to have attained to the highest artistic altitude, to have mastered every difficulty which his instrument presents and to have solved every problem that confronts the virtuoso.

The hall was thronged with admirers of Hekking, who was accorded an ovation. Of course, encores were inevitable, and he graciously responded to several. Whenever Hekking appears in a concert in New York he wins new laurels and his reputation is still further enhanced. That he is a consummate master of his instrument none will deny. It is a pleasure to measure out his meed of praise, and it is an agreeable task to chronicle his successes.

On this occasion Miss Swickard sang for the first time before a New York audience, and to assert that she won a sensational success is not putting it too strongly. Recently she returned from Europe, a high reputation preceding her. This she brilliantly sustained. Miss Swickard possesses a pure soprano voice of fine quality and adequate power. It was obvious before she had delivered half a dozen measures that she had acquired a correct method of tone emission and breath control. She executes difficult roulades, trills and other vocal feats with fascinating ease and captivating grace. The audience at once classified her as an exceptionally fine singer and lavished upon her unstinted applause. Here is an artist who will be heard from.

## A Delightful Musicales.

A musicale was given Thursday evening, March 28, in the beautiful home of Mrs. Harry Topf, No. 38 Riverside Drive. In the sumptuously furnished parlors was gathered a congenial party of music lovers, made up of relatives and friends, who keenly enjoyed the piano playing of Emma Ida Topf, mother of Harry Topf. The impromptu program was made up principally of compositions of Liszt, Schumann, Chopin and later writers for the piano. Mrs. Topf disclosed many admirable traits, playing with an ease, fluency and incisive brilliancy such as are shown by none save the great artists. She also evidenced unexceptionable taste. Mrs. Topf is a highly cultivated musician and a trained pianist, having been graduated from the Berlin Conservatory of Music. After her graduation she played often in public and never failed to charm her audience. Mrs. Topf is endowed with those most priceless of all musical gifts—a warm, poetic nature and artistic temperament. There is something peculiarly elegant about her style. The evening passed off delightfully and Mrs. Topf was accorded an ovation.

## Piano Recital at Grayson College.

Vera Agnew, a pupil of Heinrich Hauer Bellmann, director of the School of Music, connected with Grayson College, at Whitewright, Tex., gave a piano recital on March 30. Miss Agnew played the "Appassionata" sonata of Beethoven and numbers by Strauss, Moszkowski, MacDowell and Elgar.

## Music at the National Capital.

WASHINGTON, D. C., April 1, 1907.

At the last concert in Washington, the Boston Symphony Orchestra played works heard in other cities on the tour—Tchaikowsky's "Pathétique" symphony, Berlioz's "Carnival Romain," overture and "Mephisto Waltz," of Liszt. Mrs. Roosevelt, unable to be present on account of the illness of her son, sent Dr. Muck a handsome basket of flowers from the White House conservatory.

Katharine Goodson assisted the Boston Symphony Quartet at the closing concert in Washington, playing with Mr. Hess and Mr. Warnke Schubert's romantic trio, for piano, violin and cello. The introduction of this charming pianist was much appreciated and enjoyed. The remainder of the program included the Haydn quartet in C major and the Debussy quartet, recently heard in New York.

The Marine Band is making a tour of neighboring cities.

Madame Shotwell-Piper, soprano; John Finnegan, tenor, and Elsa Fischer, violinist, assisted the Washington Sängerbund at its concert on March 17. Praise is due to Henry Xander for his triple duty on this occasion—conductor of the orchestra, conductor of the chorus and pianist.

H. H.

## Summer Term at the National Conservatory of Music.

The summer term at the National Conservatory of Music will begin on May 1. This conservatory, located at 47 and 49 West Twenty-fifth street, New York City, has magnificent classrooms, and the heads of all departments are masters of international renown. Wassily Safonoff, the director, teaches a class of advanced piano playing, and also the art of conducting is taught under his direction. Mr. Safonoff, as is well known, is the musical director of the New York Philharmonic, and is a most magnetic and able musician. Adele Margulies is another head of the piano department, and is regarded in this country and in Europe as an instructor of great ability. Miss Margulies is the leader of the Adele Margulies Trio, which has given concerts with remarkable success in this country during the past five seasons. Leopold Lichtenberg is the head violin master, and Leo Schulz the first teacher of the cello students. Henry T. Finck, lecturer on musical history, is the musical critic of the New York Evening Post. Eugene Dufrique, one of the baritones and assistant stage manager of the Metropolitan Opera House, is one of the vocal teachers. Camille Engel is another excellent teacher of the vocal art. For prospectus, rates, etc., address the secretary.

## New Violin Master Engaged for Washington, D. C.

WASHINGTON, D. C., March 30, 1907.

The Washington College of Music announces the engagement of Mr. Fitzhugh Coyle Goldsborough as head of the violin department of the college. Mr. Goldsborough has had extensive study and experience under Maud Powell, of this country, and Grun and Rose, of Vienna, where he graduated from the Vienna Conservatory after a two years course, at the commencement of which he played the Tchaikowsky concerto with the orchestra.

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**Music in Eastern Maine.**

BANGOR, Me., March 30, 1907.

Bar Harbor is fast becoming the most musical town of its size in the State of Maine. Maurice Rumsey, for several years organist and director of music at the Episcopal Church, has done much to elevate the musical standards. The Choral Society, organized by him, has attained great proficiency in the work of the Maine music festivals. During Mr. Rumsey's absence in the winter Lindley Varney directs the chorus.

Harriet Stewart, of Bangor, has been organist and music director at the Congregational Church for nearly four years and has trained the chorus during that time to sing the best music in good style. Miss Stewart has a class of piano pupils, who fill all the hours of her weekly visits to Bar Harbor.

Virginia Ring Campbell arranged the concert recently given at Sangerville for the benefit of the High School. Frances Weston, of Bangor, a pupil of Sara Peakes, sang "Chanson Provençale," by Dell' Acqua, and received an ovation. A. Wadsworth Campbell, Wilbur Cochran and Mr. Wass contributed to the program.

F. Percival Lewis recently dedicated a new organ at the Universalist Church, in Orono, assisted by Frances Weston and W. A. Palmer.

C. Winfield Richmond gave an organ recital at the First Baptist Church some days ago, assisted by James Maxfield, cellist; Sophie Dunton and Saida Catrell, vocal pupils of Miss Peakes.

Clara Clemens and Marie Nichols, soprano and violinist, united in an excellent recital a fortnight ago. Miss Clemens sang with individuality and finish, and Miss Nichols' violin playing won the admiration of all.

ABDIE N. GARLAND.

**Inez Barbour an Admirably Equipped Oratorio Soprano.**

Of all the oratorios in the repertory of Inez Barbour, the gifted young soprano, there is none which she is more admirably equipped to interpret than Mendelssohn's "Elijah." The aria, "Hear Ye, Israel," a stumbling block to many young singers, is probably the best piece of work she does. Her voice is dramatic in power while lyric in quality, a combination which is rare indeed.

Miss Barbour recently sang in two performances of "Elijah," one in White Plains and the other in Port Chester, N. Y. Some of her press opinions follow:

Inez Barbour is possessed of a really excellent voice, and she knows how to use it. \* \* \* She was, perhaps, heard to best advantage in the quartet of the Seraphim, "Holy, Holy, Holy," in which both the scope of her voice and its possibilities in legato movement and the higher notes were brought into play. She responded nobly and the large amount of applause which followed the number was for her.—Port Chester Daily Item.

Inez Barbour, the soprano, has an excellent voice, which is especially clear on the high notes and at all times under good control. The applause for Miss Barbour's part in the oratorio showed the appreciation of those present for the unusually fine quality of her singing.—White Plains Daily Record.

**Witherspoon in Minneapolis.**

Herbert Witherspoon has had many triumphs this season. In addition to press criticisms published in THE MUSICAL COURIER during the past two months, the following, from Minneapolis, will be found well worth reading:

The bulk of the solo lies in the part of Elijah, which was sung by Herbert Witherspoon. The excellence of Mr. Witherspoon's method of interpretation and the fine musical quality of his bass voice are too well known to need mention. His voice filled the big auditorium easily, and near or far it bore no trace of coarseness.

An intense temperament that infuses into each word the inner meaning of the phrase and an enunciation unaffected and perfect.

go to make up the equipment of this eminently gifted singer. The many recitatives the role affords were sung interestingly and with sincerity, but in the aria, "Is Not His Word Like a Fire," which exhibited the flexibility of his voice, and "It Is Enough," he reached a wonderful climax of execution.—Minneapolis Journal, March 9, 1907.

Herbert Witherspoon was an Elijah brilliant, satisfying. The bass role in "Elijah" contains arias and recitatives of exceeding beauty. The dramatic climax was reached in the forceful "Call Him Louder." Mr. Witherspoon gave with exceeding tonal clarity the air, "Lord God of Abraham," and the "It Is Enough." The final recitative full of Mendelssohn's exquisite melody, "I Go on My Way Rejoicing," was exquisitely rendered.—Minneapolis News.

\* \* \* Priests of Baal, in the fire scene, where Herbert Witherspoon's dramatic singing completed an impressive picture. \* \* \* From his opening recitative to the final, "I Go On My Way," Mr. Witherspoon's magnificent voice and unerring dramatic instinct carried his hearers deep into the triumph and tragedy of the prophet's life, touching all its moods with eloquence and feeling and voicing them in tones whose beauty and artistic power are unexcelled in America today. His interpretation of "It Is Enough" will long be remembered by those who heard it.—Minneapolis Tribune.

**The Musical News of Winnipeg.**

WINNIPEG, MAN., March 28, 1907.

The piano recital of Lhévinne, the famous Russian pianist, on March 18, took the form of an ovation of music loving Winnipeg, the artist being recalled several times and responding graciously with encores, after an exacting program.

The Clef Club has formed a male choir. George Bowles, president of the club, has taken the directorship, and though but a few weeks old, the organization is giving a good account of itself.

Miss Fillmore, artist pupil of Nixon Kitchen, will be heard in a piano recital at the Royal Alexandria some time next month.

The piano pupils of Mrs. E. Semple gave a musicale March 14, at the Y. M. C. A.

Julian Walker, the New York basso, has been secured for the production of "St. Paul," April 4 and 5, under the leadership of J. J. Moncrieff. The other solo parts will be taken by resident singers.

An amateur orchestra has been formed under the direction of Mr. Chisholm. It will be known as the Philharmonic.

Miss Sharabanam gave the last of her monthly musicales for this season on March 12.

Emil C. Erikson, violinist, formerly of New York, has been visiting in the city for a week, with a view of locating here in the future. R. F. O.

**Reproof to Music Teachers.**

BIRMINGHAM, ALA., March 17, 1907.

To The Musical Courier:

"The attached paragraph, taken from the Age-Herald of this city, will show you the kind of music teachers and musicians we have here, and judging from the poor results attained in some other places, conditions in many parts of the United States seem to be about the same:

"MacDowell, the distinguished American composer, who is broken in health and is nearing his end, is, like many another artist, in need of pecuniary assistance," said a local musician. "Music teachers and music lovers throughout the country are responding promptly to an appeal for contributions to the MacDowell Fund; but in Birmingham little has been done thus far to this worthy cause."

"Mr. Dahm-Petersen, Birmingham's official correspondent of the fund, recently called a meeting of music teachers and all who are supposed to be interested in music, but no one but he who signed the call was present. It is hard to believe that MacDowell is unappreciated in local musical circles. At any rate, Mr. Dahm-Petersen says he is naturally much discouraged regarding the enterprise

in question. MacDowell's case is singularly pitiable and should touch the heart of every person of culture."

"It seems to me like a blot on the character of our profession that the response of our music teachers in the matter of the MacDowell Fund has not been more liberal; in fact, it would almost seem as though the teachers had contributed nothing, but had left it to the musical clubs to see that MacDowell does not end his days like Mozart and Schubert. Just consider the amount that would come in if every music teacher in this country contributed \$1. Surely we ought to be able to take care of a case like this ourselves without appeal to the general public, if for no other reason than just to be in a position to say to ourselves that ours is as high minded and big hearted a profession as any; but as the matter stands, it seems to me we have all reason to bend our heads in shame.

"Would it not be well for all music teachers' associations to print on every page of their advance programs for the coming conventions: 'Remember the MacDowell Fund!'"

Yours sincerely,

"ADOLPH DAHM-PETERSEN."

**Last Volpe Concert.**

The last in this season's concerts by the Volpe Symphony Orchestra will take place at Carnegie Hall, Sunday afternoon, April 14. MacDowell's tone poem, "Hamlet and Ophelia," will be included in the program. Henrietta Michelson, the soloist, will play with the orchestra, the Beethoven piano concerto in G major.

**Edward Johnson's April Bookings.**

Edward Johnson, the tenor, sang in Brooklyn last night, April 2. His bookings for the month follow: April 7, Philadelphia; 7th, New York City; 8th, Guelph, Canada; 10th, Watertown, N. Y.; 11th, Syracuse, N. Y.; 15th to 20th, tour with the Boston Festival Orchestra; 24th, Spartanburg, S. C.; 25th, Spartanburg, S. C.; 28th, New York City.

**Edwin Wilson Died Monday Night.**

Edwin Wilson, the baritone soloist in the choir of the "Old First" Presbyterian Church, of which William C. Carl is the organist and choirmaster, died of typhoid fever in the New York Hospital, April 1.

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**Edward Johnson in Terre Haute and the East.**

Edward Johnson won more honors during his recent Western trip, the papers of Terre Haute, Ind., especially praising his singing. Several notices from there, Massachusetts and New Jersey:

Mr. Johnson, heard here for the first time, became an immediate and distinct favorite. Seldom is such an ovation accorded an artist as that received by Mr. Johnson. The applause was vigorous and prolonged after each number, the hand clapping being supplemented by a stamping of the feet unusual for Terre Haute. His first number was "Cavatina" from "Faust," in which his robust tenor was at times modulated with exquisite beauty. The second group of songs included "Love's Philosophy," Bruno Huhn; "Do You Remember," Gerritt Smith; "Come to the Garden," Mary Salter; "The Bony Fiddler," Hammond. The latter number and an encore, "Mother of Mine," from Kipling, were sung here last year by David Bispham, but the audience, in its insistent demand for more, apparently had forgotten that Bispham had ever sung. In the aria from "La Boheme," Puccini's opera, his full, flexible, resonant voice was under fine control and his unquestioned dramatic ability in evidence.—Terre Haute Morning Star.

Mr. Johnson's success was marked from the time he stepped on the stage. His voice is rich and vibrant and he sang with such fine feeling and dramatic fire throughout his entire program that the audience, with thunderous applause, demanded more and more, until the writer lost count of the recalls. He was generous with his encores, giving a number of beautiful selections of which "The Four Leaf Clover" was the special favorite. In the "Cavatina," from "Faust," the singing was especially beautiful, and his voice although dramatic, at times took on the pure lyric quality. A group of four English songs were, with the exception of the last, music of lighter

vein. They were given with a finish and beauty. The "Bony Fiddler," the last of this group, and the aria from "La Boheme," gave Mr. Johnson's work in the field in which he excels, that is, in dramatic singing. His work in this line is almost unique in that it is highly dramatic and yet so natural that it becomes the highest art. His voice is a remarkable one in every way. Many requests have been made for a return engagement.—Terre Haute Spectator.

Mr. Johnson surpassed in all ways every tenor soloist who has sung at a Choral Union concert. That appears to be the consensus of opinion. There was not the least affectation about his stage appearance. He was present to sing and he attended strictly to that duty. His voice is powerful, of clear tone, of great range and his execution is perfect. The aria from "La Boheme" perhaps showed his skill to the best advantage, but in the cantata there were many parts which he rendered most acceptably.—Clinton Item, Clinton, Mass.

Mr. Johnson's smooth and flexible voice was shown to fine effect in his first number, while in his group of songs his clear enunciation won him prolonged applause. He was vociferously applauded after each appearance, which he acknowledged by an appearance in each case, but the audience would not be satisfied, and in response to their demands he sang as encores, "If I Could Steal Your Wings" and "Pepita," from the song cycle, "Thistle-down," by Gerritt Smith. His English songs were given with particularly fine expression, the contrast between the flowing melody of the first two and the bold opening phrases of the last selection being excellently portrayed.—Gloucester Times.

When Edward Johnson last sang in this city every one predicted a brilliant future for him. Since then he has studied and traveled and attained that future.—Jersey City Evening Journal.

**Ethel Crane in Ohio.**

Echoes of the success of Ethel Crane during her trip to Ohio, when she sang in Columbus and elsewhere, have already appeared in this paper in the form of press notices. Here are more:

Ethel Crane, a splendid New York soprano, sang a group of songs between the two cycles. These songs were done delightfully and made a very favorable impression.—Columbus Press Post, February 24, 1907.

It is doubtful whether these two cycles ("Persian Garden" and "Flora's Holiday") were ever sung in better style, clearer enunciation, clean cut phrases, or with more intelligent idea of musical and literary values than they were on this occasion. The voices were remarkably well balanced and blended together as one voice. Miss Crane sang a group of beautiful songs between the cycles, making a very favorable impression. Her voice is a pure, high, well trained soprano, with much of the velvety smoothness frequently lacking in real soprano voices. Thoroughly musical and in sympathy with her songs, Miss Crane gives admirable readings and completely satisfies her audience.—Columbus Dispatch, February 24, 1907.



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